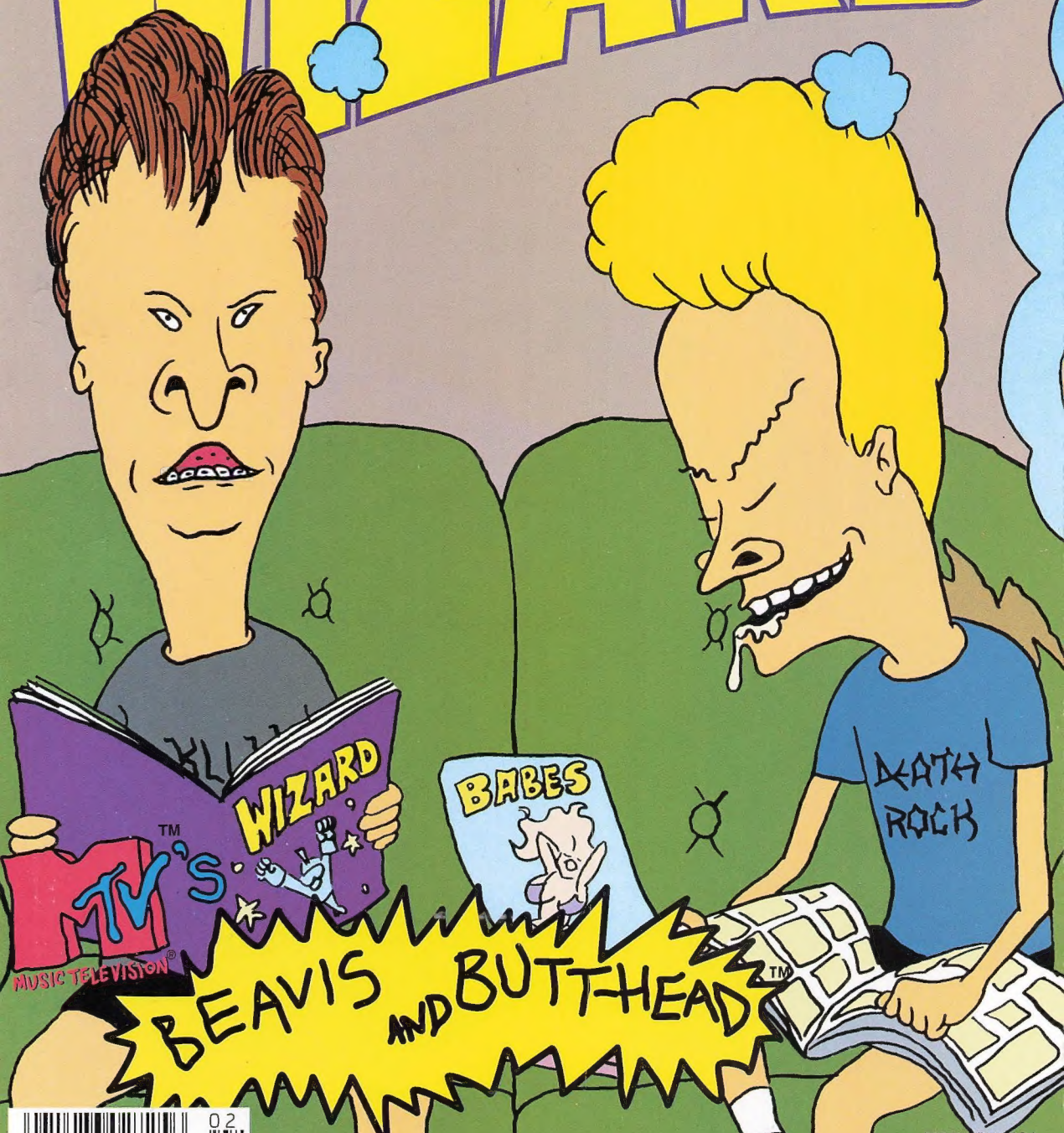
30

MARC SILVESTRI
ON BREAKING INTO COMICS, IMAGE, & EDITORS

MATT WAGNER
ON THE OTHER SANDMAN AND GRENDEL

WIZARD™



FEBRUARY 1994
NUMBER 30
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THE GUIDE TO COMICS

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DON'T MISS THE STUNNING CONCLUSION TO

KILLER INSTINCT!

image

WIZARD™

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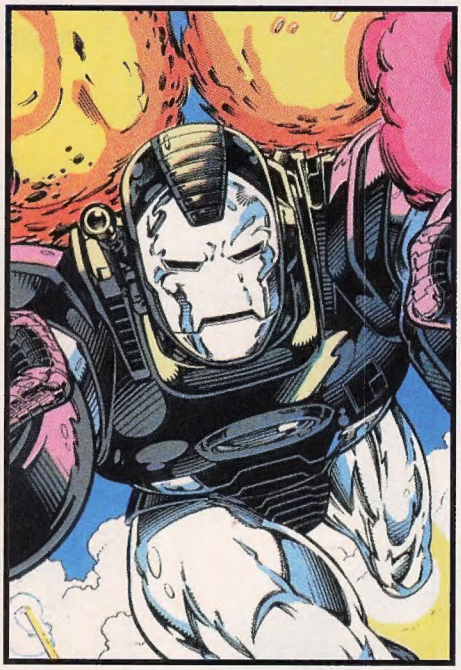
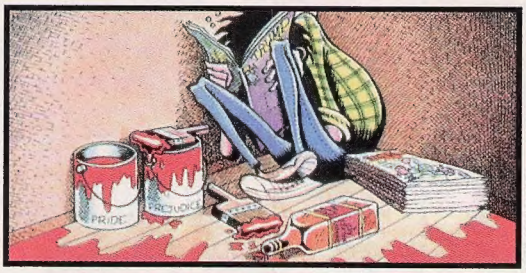


IRON MAN ™ & © MARVEL COMICS.

Just paint yourself into a corner, pick up* Wizard, *and read all about Peter Bagge's* Hate *in Palmer's Picks on page 90.



HATE ™ & © PETER BAGGE.

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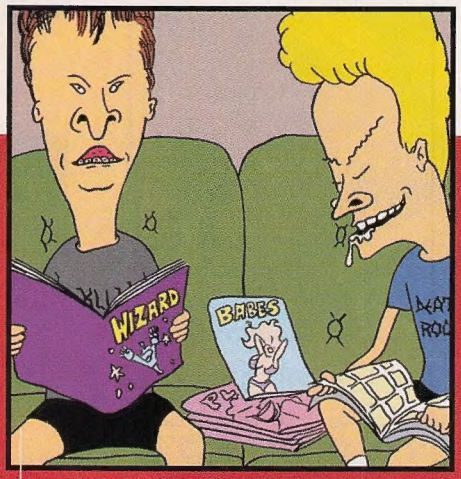

THIS IS PROOF THAT READING *WIZARD* DOES ROT YOUR BRAIN.

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GRENDEL-PRIME ™ & © MATT WAGNER.

Geez! These guys look pretty steamed, turn to the "Year in Review" article on page 54 to find out what happened...or didn't happen.

So he looks almost the same, he still went through more changes than almost anyone last year, I mean, he was dead, alive, and at least four different guys. —"Hardly Recognizable" starts on page 128.

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MARVELVISION

AN INSIDE LOOK AT FEBRUARY'S HOTTEST COMICS!

FANTASTIC FOUR #387

YOU'LL JUST DIE IF YOU MISS PART 1 OF "NO ONE GETS OUT ALIVE." LOOK FOR THE DIE-CUT COVER TO THIS ISSUE THAT BEGINS THE END OF AN ERA FOR THE ORIGINAL FANTASTIC FOUR. BY TOM DEFALCO, PAUL RYAN AND DANNY BULANADI.

AMAZING SPIDER-MAN #388

LAST ISSUE'S STARTLING REVELATIONS TURN TO TRAGEDY AS SPIDER-MAN'S PUT THROUGH THE GREATEST EMOTIONAL ROLLER COASTER OF HIS LIFE. SELLING TICKETS ARE THE CREATIVE TEAM OF DAVID MICHELINIE, MARK BAGLEY AND RANDY EMBERLIN. 64 PAGES. FOIL-EMBOSSED COVER.

MARVEL COMICS PRESENTS #151

BEGINNING A BOLD NEW ERA IN MCP! 4 BRAND NEW BIWEEKLY SERIALIZED STORIES BEGIN FEATURING MARVEL'S HOTTEST CHARACTERS—WAR MACHINE, WOLVERINE, MOON KNIGHT AND VENGEANCE.

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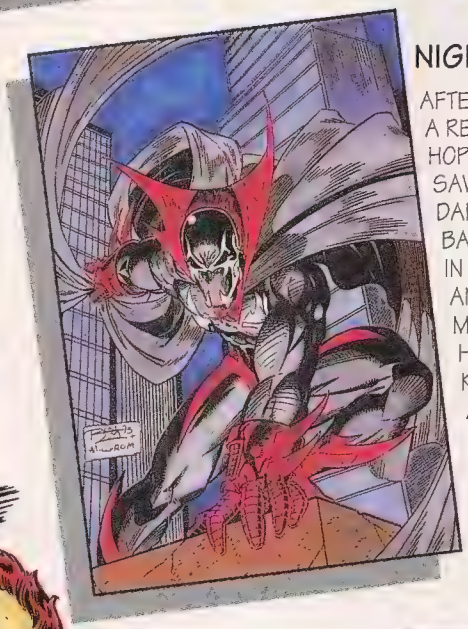
NORTHSTAR #1 OF 4

SIMON FURMAN, DARIO CARRASCO JR. AND IAN AKIN TAKE NORTHSTAR OUT OF THE ASHES OF ALPHA FLIGHT AND INTO A GLOBE-SPANNING SOLO LIMITED SERIES.

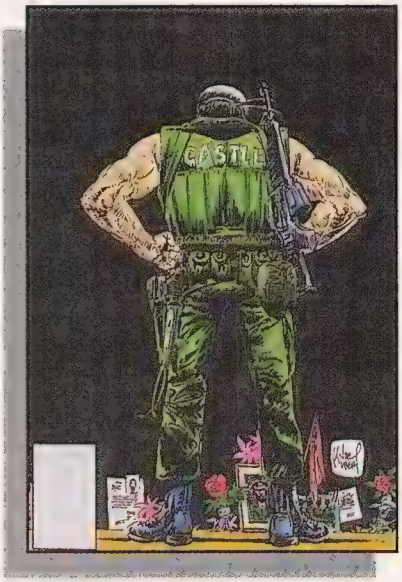


NIGHTWATCH #1

AFTER LIVING IN SECLUSION ON A REMOTE ISLAND, NIGHTWATCH HOPES HE'S BACK IN TIME TO SAVE HIS FUTURE. BUT WITH A DANGEROUS NEW VILLAIN, BARRAGE, RUNNING RAMPANT IN THE STREETS OF NEW YORK AND A CLASH WITH SPIDER-MAN, IT LOOKS LIKE HE'S HISTORY. BY TERRY KAVANAGH, RON LIM AND AL MILGROM. AND WITH A SPECIAL PRISMATIC FOIL TREATMENT, EVEN THE COVER'S AHEAD OF ITS TIME—WATCH FOR IT.

PUNISHER IN 'NAM: FINAL MISSION

AFTER A U.S. B-52 IS SHOT DOWN IN 'NAM, FRANK CASTLE AND TROOPS STAGE A TERRIFYING RESCUE ATTEMPT. THIS ISSUE ALSO DESCRIBES THE CRUCIAL EVENTS THAT LED TO THE DEATH OF FRANK'S FAMILY AND BIRTH OF THE PUNISHER. BY DON LOMAX AND ALBERTO SAICHANN. COVER BY THE LEGENDARY JOE KUBERT.



A LETTER FROM OUR PUBLISHER

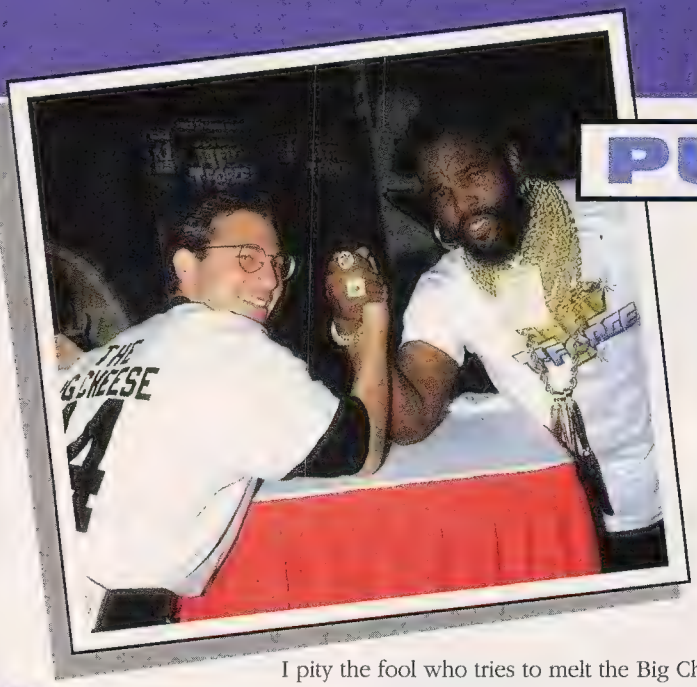


PHOTO: AL ORTEGA

I pity the fool who tries to melt the Big Cheese!

When fans first saw the Simpsons cover back on *Wizard* #28—and again, I'd imagine, when they saw the Beavis and Butt-Head cover that graces this issue—more than a few eyebrows went up. "What are they doing on the cover? Where's Wolverine, or Batman? Couldn't they at least have gotten Bart Sears to draw Butt-Head?"

These questions were asked by loyal *Wizard* fans back when *Wizard* #28 (and #30) hit the racks. While I admit that a Bart Sears-rendered Butt-Head would be...interesting, what we're trying to do is broaden our readership, and possibly bring some new readers into the comic industry. Does this mean you're not going to see the likes of Wolverine, Batman, or Youngblood on *Wizard*'s covers again?

No. We may be experimental, but we're not stupid. More often than not, your comic favorites will be gracing *Wizard*'s covers. Take next month's triple-gatefold cover, for instance. It features unbelievable Legend Jam art, spotlighting the considerable talents of John Byrne, Frank Miller, Art Adams, Mike Mignola, Geof Darrow, Dave Gibbons, and Paul Chadwick. Trust me, you have to see it to believe how cool this thing is. Issue #31 also goes behind the scenes of the Legend imprint, and has an exclusive, in-depth interview with all seven creators.

Ah, enough of #31. You don't need me to tell you about it; it'll be in your sweaty little hands in just 30 short days. Let's get back to...

Beavis and Butt-Head! A tip of the Wizard's hat to MTV for this issue's cover. (A special nod of thanks to Lisa Silfen for her help in getting together certain parts of this issue. Thanks, Lisa!) Aside from our look into the new *Beavis & Butt-Head* title from our buds over at Marvel, this issue promises to be one of the most historic *Wizard*s to date. Our Iron Man feature addresses one of the most heated topics of conversation since "What are POGs good for?"; it may actually put an end to the "Could Iron Man beat the X-Men?" debate that has been burnin' in *Wizard* for the past 20 issues. (Lord knows I'll sleep easier once we get this thing resolved.) On top of that, we have a Marc Silvestri interview (our first solo Silvestri piece), a talk with Matt Wagner (another first!), and all other kinds of great, neat, groovy comic book stuff. So go, read the first *Wizard* of the new year, and let me know what you think.

In 1994, *Wizard*'s gonna rock you like you won't believe!

Your friend and mogul,

Gareb S. Shamus
"Dir Lachen Kaas"

THE GUIDE WIZARD TO COMICS

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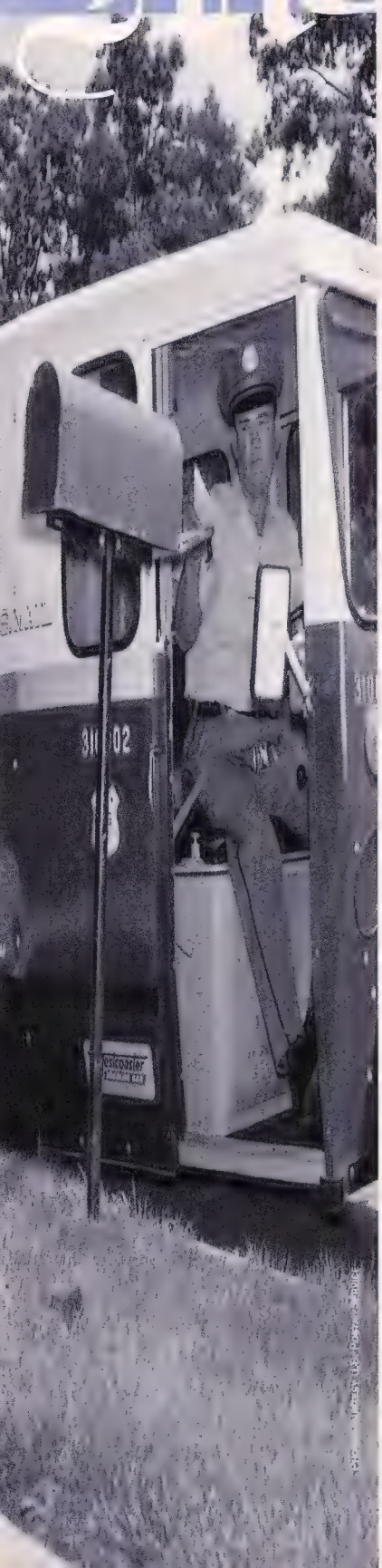

To start off the festivities this issue, let's tell the tale of Michelle Symmes. She, like a great many *Wizard* fans, entered the Halloween Costume Contest that we ran back in *Wizard* #27. And she, like a great many *Wizard* fans, mailed in her contest entry after the cut-off date of August 1, 1993. I actually remember seeing her entry after the expiration date and thinking something along the lines of, "Wow, she really looks like Jubilee. I wish she'd sent it in sooner."

You see, when there's an expiration date, it means that if you want to enter, you have to get your entry in before that time. I received several letters from fans complaining that they had "the best costume ever," and that it was a crime that they weren't shown in the *Wizard* costume contest. Michelle herself now thinks that *Wizard* is "a bunch of macho sexist dorks" for not running her picture.

*Actual quote!

While we here at *Wizard* are proud of our macho and sexist attitudes (we parade around the office naked and in sombreros), we like to think that we're not dorks. In an attempt to get Michelle to like *Wizard* and the macho *Wizard* staff again—which may not work, since Michelle has since given up reading *Wizard*—I thought I'd run a picture of her in her Jubilee get-up, proving that if you insult the fragile male ego, you get swift and immediate results.

To start off this letter column, I thought I'd run a little something that popped up in the mailbag.

Dear Wizard,

We at Valiant have never responded to false accusations made against us, but instead concentrated on making and marketing good comic books. We see our mission as not to create a soap opera, but to create quality product. However, when someone I genuinely like and respect misunderstands the facts and misses the point, I believe I must correct the record for his sake, our sake, and the sake of *Wizard* readers' entitlement to the truth.

In "The Road to Rune," *Wizard* #28, Barry Windsor-Smith stated that I negotiated with him on a take-it-or-leave-it basis. In point of fact, extensive negotiations went on for over six months. We put many different offers on the table in an attempt to be responsive to Barry and his counsel. We spent numerous hours and thousands of dollars on legal fees during the negotiations. We really wanted Barry to be a part of Valiant and we tried hard to accommodate his desires, but, like any negotiation, there had to be something in it for us as well as for him. Some of the requests made by Barry's counsel were impossible for any prudent party to agree to. We began to believe that the strategy was to kill the deal, not to make the deal. The information Barry sought from us appeared to be irrelevant to the offers we made him, and none of his advisors could reasonably explain the relevancy of their requests. As for Barry being offered the presidency—it was discussed, but never agreed to by either us or him. Barry agreed to consider the title of president only if it were a purely ceremonial title, as he said, "like the Queen of England," and carried no responsibilities other than attending a couple of conventions to sign autographs.

After Barry and his attorney rejected all of our attempts to give him stock in the company—basically insisting on all the benefits of ownership without the accompanying burdens, thereby making his deal considerably better than mine, Bob Layton's, or Jon Hartz's—we proposed a deal without stock, which we believe to be the best offer ever presented to a comic artist/writer by a publisher. We offered Barry a five-year guaranteed contract at $60,000 per year as a consultant. His only burden was to attend two conventions per year (at Valiant's expense) on behalf of Valiant and to have his name on the masthead as a consultant. Barry had no obligation to work on any books for us, but if he did, he would receive the highest rates we were paying anyone at the time. He could work for any other company he desired without any obligation to us, and we offered him 75% ownership of a new property created jointly by Bob Layton, Jon Hartz, and Barry. We told him he could take that character to other publishers without any obligation to us. In other

words, we offered him $300,000 guaranteed to do very little for us, along with high royalties if he did do projects for us, and total freedom to go his own way, and the right to take a co-owned property anywhere, while still collecting his guarantee. It seemed like a great deal to us, our lawyer (an expert in compensation negotiations), and many other prominent comic creators. Barry and his attorney rejected this proposal as well. Even after Barry stopped working with us, we still paid him a $20,000 bonus to thank him for helping Valiant, although we had no obligation to do so.

I hate to be painted as a bad guy by a man I considered to be a friend.... When the negotiations broke down, I left a message offering to get together with Barry to discuss the breakdown of negotiations and communications. That call was never returned; that offer never accepted. Perhaps someday I'll have the opportunity to sit with Barry face-to-face and dispel some of these misunderstandings. I look forward to that meeting.

Steven J. Massarsky
Publisher, Valiant Comics
New York, NY

Dear Wizard,

Disputing Todd McFarlane is at best a pointless exercise (what color is the sky in your world, Todd?), but for the sake of accuracy and history, it frequently becomes essential that something be committed to print in response to his ramblings.

Let's take the Toddler's shoe store analogy, for instance ("Ending the Speculation," E.G.O., *Wizard* #27). He maintains that Image does no harm, and to prove his point suggests that if his mother opened a shoe store, it would make no difference to anyone if she thrived or went out of business. (This is a clever Toddism—if one refutes him, one is dangerously close, in Todd-logic, to attacking his mom! But I frequently rush in where wise men fear to tread, so Mrs. McFarlane, when your son tells you I was calling you bad names, ask to see the printed page.)

First of all, the analogy does not work, since Image is not a retailer—a shoe store—but a *manufacturer*—a shoe factory. In that context, the analogy, properly stated, would be that having had huge success working for Nike, Todd's mom struck out on her own and opened McFarlane Footwear, manufacturing shoes almost identical to the ones which she made for Nike.

However, without the corporate management of Nike behind her, Mrs. McFarlane soon fell behind in her production schedule—she simply was not able to meet the demand for her product. Fair enough. This happens. Unfortunately, Mrs. McFarlane has a slightly skewed concept of business ethics, and not only continued to collect money on orders she would not be able to fill on time, but actually *expanded* her line, constantly announcing new shoes for which she likewise collected money.

Since McFarlane Footwear was so popular, many shoe store owners tolerated this for quite some time—although the McFarlane shoes rarely came in on time, when they did finally arrive, the shoe store owners could count on a big profit. Unfortunately, as the phantom product increasingly outnumbered the real shoes, those same owners found their budgets stretched to the breaking point. They did not have the money, for instance, to buy the shoes of other, smaller manufacturers. Those smaller manufacturers began to feel the pinch. Some went broke. Even Nike lost some of its market share. Some shoe store owners—"pigs," as Todd would call them—had been so loyal to and supportive of McFarlane Footwear—had sunk so much of their revenue (some of it potential) into the McFarlane shoes—that they could not pay their creditors and themselves went bankrupt, or "belly up," as Mrs. McFarlane's son likes to put it.

The net result of this: many small manufacturers lost outlets, many customers lost their familiar local shoe store, and Mrs. McFarlane, saying that those greedy "pigs" got nothing more than they deserved, continued to thrive on the money she had made from all that late and imaginary product.

Oh, and there's a second reason Todd's shoe analogy does not work.

We in the Comics Industry live in a strangely isolated, sheltered world. Things which happen routinely in comics—plagiarism, for instance, traditionally called "swiping" or "homage"—are frowned upon and frequently illegal in the real world. If a shoe factory really did operate as the imaginary McFarlane Footwear is here postulated as doing, the vast and ponderous weight of the Government would thunder down upon it with so much force as to splatter the pieces across half of Creation. And even were the admittedly myopic Uncle Sam to miss the ethical transgressions of McFarlane Footwear, store owners themselves would band together in a class action suit and pummel Mrs. McFarlane into pulp in order to recoup at least some of their losses. In the real world, you see, the law protects retailers from unscrupulous manufacturers, and vice versa.

I wonder why nobody thinks this is also the case in Comics?

John Byrne
Fairfield, CT

Dear Wizard,

For years, and for her own reasons, Colleen Doran has been taking potshots at Warp Graphics in retaliation for the "wrongs" she obviously still feels she suffered at our hands while under contract to us in the mid-1980s. For the most part, we have been content to let her vent her feelings without response from us, because the ancient wisdom is true: If we accept her invitation to a pissing contest, all that the audience ultimately sees is two people pissing on each other.

Recently, however, we received electronic mail from a reader of both *Elfquest* and *Wizard*, which reads, in part, "I read in the most current *Wizard* that, apparently, Warp tried to appropriate the rights to *A Distant Soil* when you were publishing it. *Wizard* goes so far as to say (or at least imply) that you guys claimed creators' right to it. Is this true?

"Say it ain't so! If you did this, how did you reconcile this action with your own reaction when [your creative rights were jeopardized]?...If you didn't try to claim the rights to *A Distant Soil*, then someone needs to send a letter to *Wizard* clearing this all up. I don't think this looks too good for you guys."

By stating as fact ("A Long Shot Comic Makes Good," Palmer's Picks, *Wizard* #28) unchecked allegations which are, at best, a matter of personal interpretation, and, at worst, untrue, you have given those potentially harmful statements the weight of *Wizard*'s considerable circulation.

You reported the following:

• Doran "came up with the concept for *A Distant Soil*..." Just for the record, because such things are so easily lost in argument, the title itself was originated by me, and taken from a line by Thomas Gray (1716-1771): "To seek your hero in a distant soil!" Given Doran's concept as originally explained to me, it seemed an appropriate and powerful sentiment.

• "...it was believed that Doran was too young and inexperienced to handle" scripting *A Distant Soil*. The truth is that Doran, at the outset, expressed the uncertainty of her own desire to script the series, for whatever

Pen Pals

Want to get in touch with your fellow comic fans? Or want them to touch you? Send your name, address, age, gender, and three favorite titles to "Pen Pals," c/o Wizard Press, at Magic Words' address on page 18. Hey, make a friend!

Amy Koester
Age: 21 Sex: F
5086 Academy Rd.
Concord, CA 94521
Likes: *Batman, Spider-Man, Punisher*

Mike Walker
Age: 23 Sex: M
722 25th St. S.
Bessemer, AL 35020
Likes: Valiant titles, Starpoint titles, *Wizard*

Shawn Blake
Age: 13 Sex: M
17 E. North St., Apt. 8
Reading, OH 45215
Likes: *The Maxx*, all Superman titles, *Wizard*

Esmeraldo Capio Jr.
Age: 15 Sex: M
1708 Dekalb Ave.
Brooklyn, NY 11237-4004
Likes: *WildC.A.T.s, Cyberforce, X-Men*

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Ask the WIZARD

Q: Is Angela from *Spawn* dead?
–N. McMahon, Flint, Mich.
A: *She's alive somewhere in the nether world.*

Q: When Gambit charges up an object, does the size matter? Like if he charges a penny and a basketball, will they be equally explosive?
–A. Fenbert, Grosse Isle, Mich.
A: *The bigger the charged object, the bigger the boom.*

Q: If Jubilee shot her fireworks out of the bottom of her feet, could she fly like Astroboy?
–J. Leatham, Chester, N.Y.
A: *Let's get one thing straight, pal: nobody, and I mean nobody, can fly like Astroboy. In other words, no.*

Q: Could Wolverine's healing factor heal him even after he was picked off the shoe of a Sentinel with a stick?
–B. Zaiger, Peabody, Mass.
A: *If Wolvie was crushed between the heel of a Sentinel and some other hard surface, he would be very, very dead.*

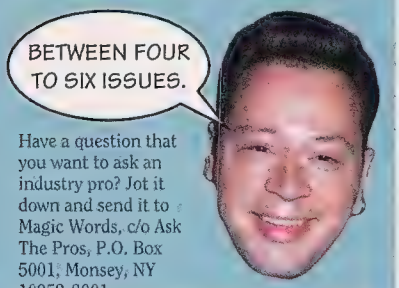
WIZARD wonders...

Does the Maxx have to go through a car wash to get his teeth cleaned?

Have a question that's bugging the heck out of you and that no one can answer? Heck, the Wizard can answer anything. Just send your stumpers to Ask the Wizard, c/o Wizard Press, P.O. Box 5001, Monsey, NY 10952-8001.

Ask the Pros

Hey, Joe Quesada:
How long are you planning on staying on Ninjak?
—Matt Green, Albany, N.Y.



Have a question that you want to ask an industry pro? Jot it down and send it to Magic Words, c/o Ask The Pros, P.O. Box 5001, Monsey, NY 10952-8001.

reasons. I offered to script from Doran's plots, subject to her creative override, because (at the time) I looked forward to the collaboration on Warp's first post-*Elfquest* title. When, mid-series, she decided she did want to script as well as plot each issue, the job became hers, as clearly indicated by the change in credits around issue #6 or so.

• "...the company attempted to copyright and trademark *A Distant Soil* in their name." This is the most damaging untruth of the article, as it makes Warp Graphics out to be, in essence, a thief. Each issue of the magazine carried a notice of copyright in both Doran's and Warp's name, according to the agreement that Doran had with Warp Graphics. The rationale at the time was that, as the "business caretaker" of the property, Warp Graphics would be in a good position not only to fend off copyright infringements on Doran's behalf, but would also be able to take advantage of ancillary business opportunities for the property (as it was then already doing for *Elfquest* and, later, *Myth Adventures* and other titles) on behalf of both Doran the creator and Warp Graphics the publisher. In those early days of creators' right, that was the rationale, and by the standards of the times it was a decent one. To suggest that Warp Graphics wanted to appropriate Doran's property is to suggest that we were interested in it without its creator, and to suggest *that* is insultingly ludicrous.

In my heart of hearts I wish that Doran would just let go and let God, as we did years ago. She's doing just what she wants these days, she says, so *mazel* already. But when allegations like these are made, you owe it to all concerned to check them out first before letting them loose.

Richard Pini
Publisher, Warp Graphics
Poughkeepsie, NY

When *Wizard* #28's Palmer's Picks ran, we should have presented both sides of the Warp/Doran story. I apologize for any misunderstanding caused by the article. We will be a lot more careful in the future.

Dear Wizard,

If Colossus does not breathe in his metal form, how could he give mouth-to-mouth resuscitation to Misha in *Uncanny X-Men* #286?

Joseph Mazerac
Satellite Beach, FL

Hmm...maybe Colossus doesn't have to breathe, but he can still inhale and exhale, enabling him to administer CPR (and blow up balloons).

Dear Wizard,

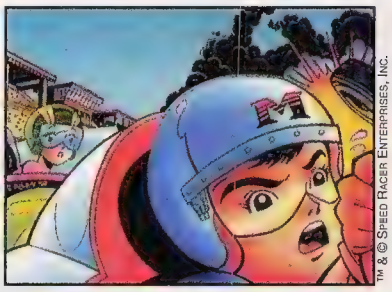
A while back, I went into a Mickey D's along with my comics for the week. As I was ordering, the manager came up to me and said, "Hey, you collect comics too!" Well, proud of my hobby, I replied, "Yes, I do." The manager got all excited and said, "Me too."

Now, to me, anybody who "collects" comics is a good dude (or dudette), so I proceeded to converse with him. The first thing I asked him was, of course, what do you read? To my surprise, he answered that he didn't read anything on a regular basis, he just "collected" cover-enhanced issues and first issues. That really tripped me out. I asked him, "so do you read anything at all?" He said no, not really, and started to tell me about all the "collectible" issues in his "collection." I was really insulted that I even wasted my time on that fool when I could have been *reading* my comics.

I doubt that he or anyone else like him will read this letter. But by some divine chance, if even one of these fools is reading this letter, do us all a favor and *stop it!!! Please!!!* You're killing one of the many forms of art and literature, and I (along with many others, I'm sure) am tired of it!

Frank Carrera III
Houston, TX

Yeah—and we want fries with that!!!



Dear Wizard,

I was reading your article on manga ("Manga Mania," *Wizard* #27), and it got me thinking of the cartoons I used to watch about eight years ago. I was wondering if there is some kind of manga fan club, because I think I would like to find out more on this topic.

Ryan Preece
San Diego, CA

Not being a big manga fan, I don't know of any fan clubs. If there's someone out there reading this who runs a manga fan club or belongs to a manga fan club, send me some information about your club (along with some proof that it exists), and I'll print a couple of manga fan club addresses here, along with information about how to join, in a couple of months.

Jason Henningson
Age: 19 Sex: M
Endicott St.
Brockton, MA 02402
Likes: All X-titles, *Ren & Stimpy*, both Legion titles

Robert Abruzzese
Age: 10 Sex: M
1 Kingsrow, Apt. 4C
Warwick, NY 10990
Likes: *Amazing Spider-Man*, *Venom*, all Image titles

George West
Age: 18 Sex: M
P.O. Box 9
Big Creek, KY 40914
Likes: *Spawn*, *Shadowhawk*, *Youngblood*

Erik Reitinger
Age: 10 Sex: M
716 W. 5th St.
Erie, PA 16507
Likes: All Image titles, Superman titles, *X-Men*

Desirée Dziewa
Age: 10 Sex: F
223 Wintergreen Dr.
Fayetteville, NC 28314
Likes: all X-titles

Travis Beaven
Age: 19 Sex: M
2013 N. Tucker
Farmington, NM 87401
Likes: *Shade*, *Next Men*, *Ninja High School*

Ryan Sparks
Age: 17 Sex: M
N68 W33690 Hwy. K
Oconomowoc, WI 53066
Likes: *Wizard*, *Spawn*, *Savage Dragon*

Ron Lloyd
Age: 21 Sex: M
5120 Palm Hill Dr., Apt. L-227
West Palm Beach, FL 33415
Likes: *X-Men*, *Bloodstrike*, *Spider-Man*

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Dear Wizard,

How would the Violator kill a cicada? (Because they have no circulatory system, let alone a heart.) I say that he would revert to his hideous human form and find some evil way of disposing of the insect.

Justin Lines
Tempe, AZ

He would roll up a copy of *Quasar* and whack it with it, thus proving that *Quasar* is indeed good for something.

VIOLATOR, SPAWN'S STILL-BEATING HEART ™ & © TODD MCFARLANE.

Dear Wizard,

While reading my usual collection of X-titles, an interesting question popped into my mind. If Scott and Jean are the parents of Cable, and technically the parents of Rachel Summers of Excalibur, then doesn't that make Cable and Rachel brother and sister?

James H. Gibson
Somerset, KY

The Cable/Phoenix relationship will be more fully explored in the *Cable* series in 1994.

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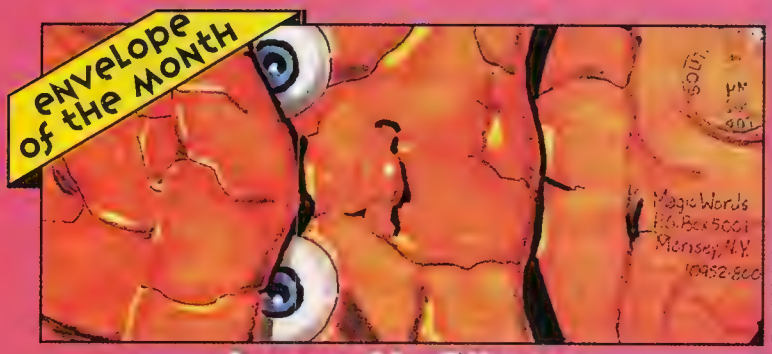
When you drop us a line, show us your drawin' skill! If it's good, we'll print it here, and boom, you'll be famous! Just think, as soon as your letter gets printed, you'll become a household name, and you'll start dating the likes of Jessica Hahn or Fabio (or both, if you like). Fans who get their letter art printed receive the issue of *Wizard* in which their letter appeared signed by the *Wizard* creative staff, a nifty *Wizard* baseball cap, and a copy of *X-O Manowar* #0 signed by Joe Quesada! The creator of the best envelope wins all that neat stuff plus a copy of the Platinum *Superman* #75! (Include a clearly printed return address on the back of your envelope.)



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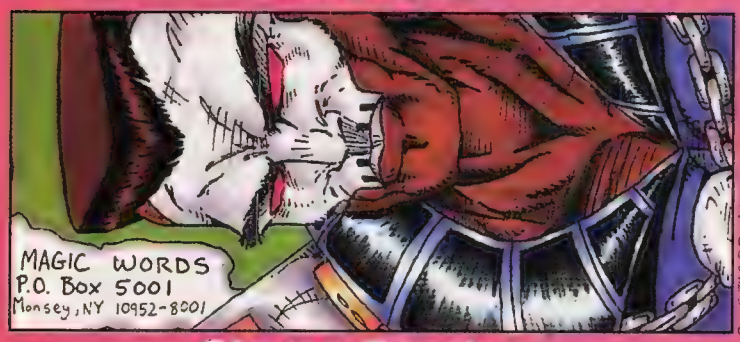
James H. Gibson
Somerset, Ky.



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New London, Conn.

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Luis Gesto
Bronx, N.Y.

CATWOMAN ™ & © DC COMICS.

Bill McEvoy
Rowland Heights, Calif.

Dear Wizard,

I have heard that there was an old Spider-Man title called *Spidey Super Stories*. Was there such a title?

Tyler D. Ryan
Kingston, Canada

Yup. It was produced by Marvel with the help of *The Electric Company* (a now-defunct *Sesame Street*-type children's educational program), and was aimed at a very young audience. Every issue was approved by "The Easy Reader" for easy reading, and the series was a great starting point for many a future comic fan (it's how I got interested in comics).

Dear Wizard,

I like Spider-Man a lot. But I'm sick and tired of him complaining about his financial problems, so here are some suggestions.

1. Baseball: he'd hit a home run every time at the plate.

2. Basketball: he'd be the only guy who could dunk from full court.

3. Football: who's going to tackle him when he gets the call (he has that spider-sense thing)?

If Spider-Man played any one of these sports professionally, he'd be invaluable; he'd get paid anything he wanted.

Edward Wane
St. Augustine, FL

Yeah, but then Spidey would start using drugs and beating Mary Jane.

Dear Wizard,

I was reading the *Wizard* masthead and I was wondering, is it a family business? Maybe you guys might have a sister I could marry so I could get to be part of the crew.

Daniel Morris
Middleboro, MA

Sorry, Dan. I checked with everyone in the office, and while several *Wizard* staffers do have sisters, none of them are interested in any guy geeky enough to collect comics, much less one who writes to *Wizard*. Try *Overstreet*.

And that is that (almost). Before I split, let me ask you busy *Wizard* letter writers to write in with comments regarding the articles we run in *Wizard*. If you want to see a specific topic covered, or an interview with a certain industry professional, write in and let us know. We try to cover the broadest range possible, but your input is what makes us #1.

Stand up and be heard!

Later.

—Pat McCallum

Send your letters to:
Magic Words
P.O. Box 5001
Monsey, NY 10952-8001

WIZARD

An Open Apology to the Creative Community

It appears that the souvenir program which was produced by *Wizard* for and in conjunction with the inaugural Comicfest '93 has unintentionally created controversy within the industry. Due to the extremely tight time constraints imposed upon us by the deadline for the program, an editorial oversight escaped the attention of both *Wizard* and the promoters of the show. To anyone out there who was in any way offended by this oversight, we at *Wizard* offer our heartfelt apologies; we in no way meant to slight anyone in our industry in any manner whatsoever. We pledge that in the future, if we decide to participate in any promotional ventures of this type, we will handle all creative and editorial input regarding our industry friends ourselves. If anyone would like to discuss this unfortunate incident, please feel free to call me at (914) 426-1900 during normal business hours, and I will gladly offer any assistance I can regarding this regrettable episode.

Once again, we're extremely sorry.

Rob Samsel

Rob Samsel
Comicfest '93 Program Editor
and the entire *Wizard* family

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The cards in these books will be much rarer than the regular **VALIANT ERA** cards, and the chromium cards available through mail-in will be much rarer than Topps™ Finest.

VALIANT ERA BONUS CARD PROMOTION

With every regular monthly VALIANT comic shipping in February, there will be a limited edition Upper Deck VALIANT ERA trading card. In March, Upper Deck will be releasing the VALIANT ERA II card set, which will feature the cover art and stories from all VALIANT comics which shipped from January 1993 to November 1993. Trading cards depicting VALIANT's December 1993 covers will only be available in VALIANT's February comics.

This special promotion is free! The retail prices of the titles will not increase in February.

VALIANT®

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Michael Jackson found in Tennessee. "One last plastic surgery job and no one will ever recognize me again" says really weird King of Pop.

PHOTO: AL ORTEGA

Master Darque reportedly down in the dumps. "It hasn't been the same since Shooter left. Everyone's so... short" says albino freak.

PHOTO: AL ORTEGA

Peter David elated about victory over Todd McFarlane. "Well, Switzerland wasn't too happy being compared to Todd" says giddy writer of stuff.

PHOTO: AL ORTEGA

Wizard News

Wizard #30, February 1994

Since 1990

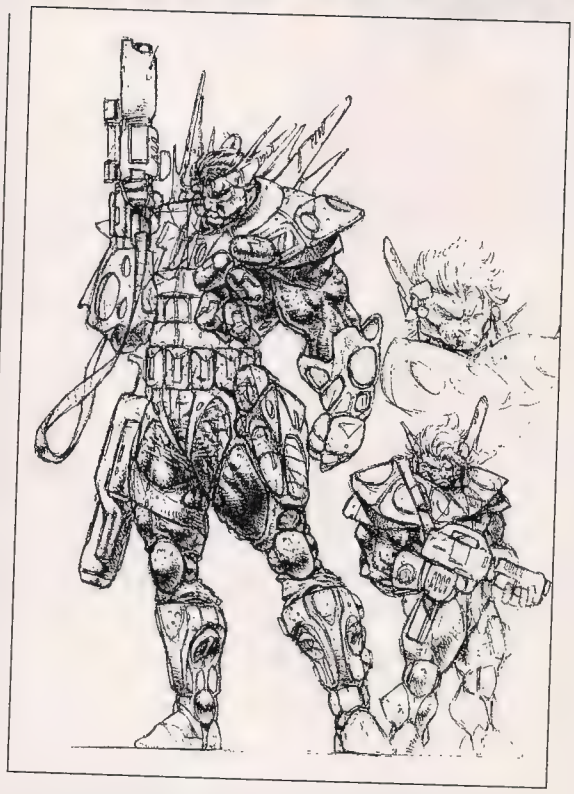
PLATT GOES TO IMAGE

Rising star Stephen Platt, fresh from his eye-opening stint on Marvel Comics' *Moon Knight*, has left Marvel for Image Comics. Starting with issue #5 of Extreme Studios' *Prophet*, Platt will jump on board as penciler, inker, and co-plotter.

"For me, Prophet's so new that he hasn't become a definite character yet and doesn't have a [visually] defined personality. That's the most exciting part for me—bringing whatever you can to a character like that. Prophet is fairly unestablished, and I'd like to bring in a definitive Prophet, much in the way that Frank Miller brought in the definitive Daredevil, or Todd McFarlane brought in the definitive Spider-Man."

Platt is also looking forward to co-plotting. "My concern with Image books was always—and this is because Image and its books are so young—that it wasn't getting enough into characters and in-depth storylines; there was always a brawl on every page," he says. "I think that readers want to learn about Prophet and what he thinks. That was the magic that I liked as a reader. [Rob and I] want to give him more depth as a character, because he's got tremendous potential."

Platt, who Marvel had named as the new regular artist for *Cable*, says he is no longer doing the title. "The design that *[Cable* editor] Bob Harras had with me and *Cable* was that I would be the long-term artist on *Cable*. I told Bob—and I told him about Prophet right after I talked to Rob—I would do whatever it took to get him out of a jam, and if that means doing a couple issues of Cable—which I was totally looking forward to doing—I would absolutely do that. He graciously declined, because he wants somebody in there to stay."



™ & © 1993 ROB LEIFELD

An original rough sketch of Prophet by rising star Stephen Platt.

"We are really pleased as punch to have Stephen on board," says Eric Stephenson, editor of *Prophet*. "Everyone is excited to be working with him. His work leaps off the page and has touched a responsive chord with the fans."

As for *Prophet's* former artist, Dan Panosian, Extreme Studios says he will remain with the studio, doing various projects.

Aside from *Prophet*, which is due sometime in January, Platt is also scheduled to draw a Spawn poster sometime in the future.

Cry For Dawn Splits

Independent publisher Cry For Dawn has disbanded. Joe Monks and Joe Linsner have ended their joint publishing venture and plan to undertake solo efforts.

The end of CFD Productions was not a friendly one. According to Linsner, "Joe Monks had been boasting to a third party that *Cry For Dawn* #1-#8 and the trademark was all in his name only. Part of his job in the company was to take care of a lot of the paperwork. I'd been trusting him to file everything accordingly, but supposedly he copyrighted and trademarked everything in his name only. So that has destroyed any kind of trust I could hold with Mr. Monks, so therefore the book has been canceled, and we are in the process of dissolving everything."

Monks agrees that he owns all the trademarks, but says that was the plan all along. "Well, the thing is that all the business records—all records of business for Cry For Dawn Productions, from day one, which include the tax checks that paid for Joe Linsner's taxes the last two years, as well as the trademark on *Cry For Dawn*—had all been filed in my name," Monks says. "When Joe made his plan to leave the company last month, he was offered for free the character Dawn and the rights to the three-tier eye logo. He was offered [that] as well as 50 percent of the profits for all future issues of *Cry For Dawn*. If he did no work and just sat back and took a check, that would be it."

Unfortunately, the former partners failed to reach an agreement, and now the only thing that seems certain is that the *Cry For Dawn* series and future trade paperbacks are canceled. "Permanently," according to Monks.

Monks will continue publishing with the initials CFD and an imprint called Visuall Anarchy Productions. The first book out

from this new company will be *NightCry*, an independent sampler, which included Linsner in its large lineup of artists until he dropped out of the project. Monks also has a Dave Dorman portfolio in the works.

Linsner also intends to keep busy. He's taking up Monks on his offer of the character Dawn; he plans on releasing a four-issue Dawn series in 1994. "I'm actually going to finish the first issue before I shop it around to other publishers," Linsner says. The series will be fully painted by Linsner, who also plans to release a *Best of Joe Linsner* trade paperback and a line of posters through Sirius Entertainment.

William A. Christensen
and Mark Seifert

Harvey Makes Hanna Barbera Deal

This past September, Harvey Comics Entertainment announced an agreement with Turner Publishing to create and publish all-new Hanna Barbera comic books. About 120 books will be printed over the next three years. According to Harvey, this agreement heralds the first time in more than 15 years that new material involving Hanna Barbera characters is being produced.

Harvey plans to debut the new comics this spring. Its monthly titles will include *The Flintstones*, *The Jetsons*, and *Scooby Doo*, while the bimonthly *Hanna Barbera All-Stars* will contain a variety of stories starring favorites like Yogi Bear, Huckleberry Hound, and Quick Draw McGraw, among others. *Hanna Barbera Presents*, also bimonthly, will be an anthology series in which each book spotlights a different character, such as Top Cat, Secret Squirrel, the Wacky Races, and more.

Sid Jacobson, Harvey's editor-in-chief, says that readers should expect these comics to be different and more adult-oriented. "The first issues will give a better sense of what we're trying to do," Jacobson says. "The layouts will be different, with the characters looking more animated by giving them a 'superhero,' modern look."

Keeping that in mind, Harvey says certain books will feature offbeat covers by such artists as Sergio Aragonés (*Groo, Mighty Magnor*), Dave Dorman (*Aliens: Tribes*), Bill Sienkiewicz (*Elektra: Assassin*), Scott Hampton (*Batman: Night Cries*), and Lee Weeks (*Gambit*), to name but a few.

Harris Plans for 1994

One of the perks to losing to Vampirella.

Harris Comics will release *Harsh Realm*, a six-issue miniseries written by James D. Hudnall, with art by Andrew Paquette and John Ridgeway, this February. The story, according to Harris, combines elements of *Total Recall*, *Blade Runner*, and *Raiders of the Lost Ark*, and "has strong action elements and will also have a crossover appeal to gaming fans."

The story is set in a bleak technological future and stars Dexter Green, a hard-boiled private investigator who is hired to find a teenage boy. The boy never returned from his holiday in a fantasy-inspired world called "Harsh Realm," a place where elements of and characters from role-playing games define the norm. Will Green find the boy, or will he be stuck in *Harsh Realm* forever? The answer lies in this series.

In other Harris news, the publisher plans on relaunching a new Vampirella comic in March, with an on-time guarantee as well as a new title: *Vengeance of Vampirella*. The series, written by Tom Sniegoski, will feature an all-new rotating artistic lineup. The first two issues will be drawn by Buzz and Joe Weems; #3 will be done by Caesar Antomattei and Weems; #4 will be done by Steve Crespo and D. Hands; #5 will be split between Buzz and Weems, and Kirk Van-Worner and Art Nichols; #6, which will feature the death of a supporting character, will be by Hearn Cho and Nichols; and #7-#8 will be done by John Stinsman. After that, Buzz and Weems will regularly rotate with Van Worner and Nichols on the book.

After his *Vengeance of Vampirella* stint, Stinsman will join inker Jason Felix to supply art for *The Rook*, a book featuring Harris' popular time-traveling character, which debuts with a #0 in the spring and a #1 in mid-'94.

Witness the Power of Shazam!

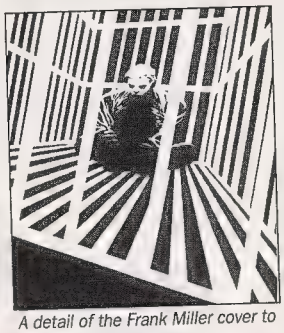
This January, the eagerly awaited *Power of Shazam*! hardcover graphic novel will be released by DC Comics. Written, drawn, and painted by Jerry Ordway, with lettering by award-winning John Costanza, this 96-page tome reintroduces readers to Captain Marvel, the World's Mightiest Mortal, a character originally introduced in 1940.

Ordway says that this book reestablishes the origin of Captain Marvel, who has the powers of "Shazam!" The "S" stands for the wisdom of Solomon, "H" for the strength of Hercules, "A" for the stamina of Atlas, "Z" for the power of Zeus, "A" for the courage of Achilles, and "M" for the speed of Mercury.

The story, inspired by the Captain Marvel serials of the '40s, revolves around young Billy Batson as he gains the powers of Captain Marvel. This book recounts his first adventure in the newly redesigned Fawcett City, which Ordway describes as having a distinctive, timeless, art deco look. Some other characters who will be reestablished in the book include Dudley, a school janitor at Billy's school; and the villains Black Adam and Dr. Sivana, Captain Marvel's main nemeses. "Sivana is Fawcett City's answer to Lex Luthor, but Sivana's p.r. isn't as good," says Ordway. "Everyone hates him!"

Tentative plans call for spinning off the hardcover into a new *Shazam*! ongoing series. No creative team has been set. (For more on Captain Marvel, see the "*Wizard* Looks Back" sidebar.)

Miller Does Ellison Cover



A detail of the Frank Miller cover to Mefisto In Onyx.

Many comic fans were unaware that Hugo, Nebula, and Edgar award-winning author Harlan Ellison's new novel, *Mefisto in Onyx*, featured stunning cover art and an introduction by Frank Miller. Besides being a darn good read, this short novel, which was published by Mark V. Ziesing Books and released in December, features a telepathic man who is asked by his friend to verify her suspicions that a convicted serial killer is innocent. The ride gets wilder and wilder from there.

How did Ellison get Miller to do the cover and introduction? Miller answers, "Harlan and I are really good friends, and the book really knocked my socks off. It was a real pleasure to do the cover and introduction."

Recent reports indicate that MGM has bought the film rights to *Mefisto in Onyx*. The book itself can be bought in hardcover for $16.95.

In other Ellison news, the author revealed that he's working on a special project for 1994. "I am involved in a major, major, major comic project," Ellison says. "A fortune is being spent on having people do work on it." Ellison's last comic book effort was Now Comics' *Twilight Zone* #1 in 1991.

Warner Has Superman

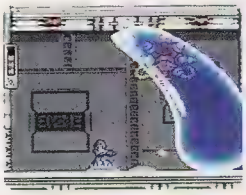
A recent print advertisement announced that Warner Bros. has reacquired the sole and exclusive production and distribution rights to all future Superman feature films. No more information is known.

This couldn't wait 'til the 21st century.

The "X" generation of Mega Man adventures is here. For the first time on the Super NES.

As his last great creation, Dr. Light developed "X"—the first thinking, decision-making robot. Years later, Dr. Cain modifies his design to make thousands of supposedly "harmless" Reploids. That is until Sigma, the most intelligent Reploid of all, decides to lead the others in eliminating all humans from the planet. Now "X" must hunt down Sigma using his all-new arsenal, including the X-Buster and the awesome Emergency Acceleration System. It's the Mega battle of the next century, found only on the Super NES.

"X" uses his X-Buster to save Zero, the leader of the Maverick Hunters from the evil Vile.



When the robotic amoeba glues "X" to the ground, either he shoots or he's stuck.

"X" destroys an enemy submarine fuel tank and things get extremely explosive.

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CAPCOM

Carlin, Berger Promoted

DC Comics has announced that Mike Carlin, editor of the Supertitles, has been promoted to executive editor of the DC Universe. In his new position, Carlin's self-described goal will be to "by osmosis and by example, try to get some of the stuff that worked for Superman to start happening in the other DC Universe titles: that is, a real sense of grand adventure—*megastories*."

One of Carlin's major concerns is the continuity in the DC Universe books. "I don't think it's too much to ask that titles that sit next to each other on the rack don't contradict each other," he says. "Five years from now, characters can be different—they should be different—but if Guy Gardner gets punched in the nose in his book, it's not that hard for him to have a Band-Aid on in *Justice League*."

Carlin will continue to edit the Supertitles, as well as some special projects, but he will hand day-to-day control of the titles over to associate editor Frank Pittarese and assistant editor Chris Duffy.

DC also announced the promotion of award-winning editor Karen Berger, formerly the group editor of the Vertigo line, to executive editor of the imprint.

Diehard Talent Search

Dwayne J. Ferguson, publisher of Diehard Studio's *Captain Africa*, is accepting art and writing submissions from new talent. Submissions should be five pages long, and may be in either comic book or prose form. Send photocopies only. Artists should use 10-by-15-inch pages, and writers should type double-spaced. The studio is also accepting pin-up artwork of *Captain Africa*. Send submissions to Diehard Studios c/o Submissions Editor, P.O. Box 145, Glen Ridge, NJ 07028.

Good Guys Winners

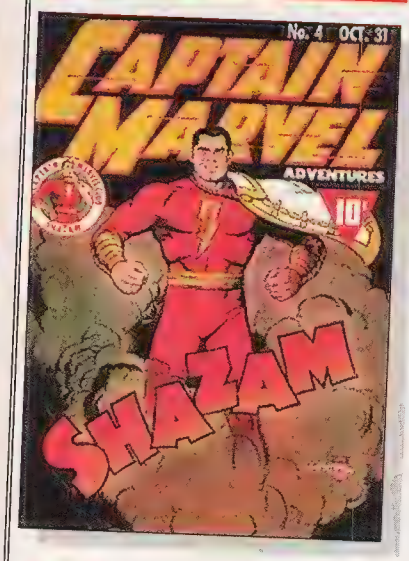
The following lucky dogs are the winners of the Good Guys contest: Paul Cohen, age 13, of Las Vegas, Nev.; Daniel Jacob, age 15, of Seattle, Wash.; Jenni Lee, age 16, of Arcadia, Calif.; Zachariah Sachs, age 8, of Morehead, Ky.; Matthew Gyrich, age 14, of Pittsburgh, Pa.; Reginald Jackson, age 14, of Chicago, Ill.; Laura Neale, age 15, of Conoga Park, Calif.; and Jeff Miller, age 15, of Las Vegas, Nev.

The winners' names and likenesses will be used in the book, and they received $1,000 and royalties from the book, as well as a trip to the Mile High Comics Mega-store in Anaheim, Calif., which is the place in the comic where the "wish box" gives them their powers in *Good Guys* #1.

Marvel Screen Posters

If you have a Macintosh computer or use Microsoft Windows on an IBM or compatible machine, you know that when you don't use it for a certain amount of time, it activates a screen saver. A screen saver is a program which puts an image, usually animated, on the monitor to prevent it from "burning in."

WIZARD LOOKS BACK...



Of all the powers Captain Marvel receives from the gods represented in the magic word "Shazam!," the ability he has found the most use for is the stamina of Atlas. Despite numerous setbacks, the Big Red Cheese, as he's affectionately called, has survived to the present as one of the most recognizable characters in comics.

Shortly after his debut in Fawcett Comics' *Whiz Comics* #2 in February 1940, Captain Marvel became quite a favorite among comic fans. In fact, by the mid-1940s, Captain Marvel had eclipsed Superman in popularity. *Captain Marvel Adventures*' circulation hit almost 1.4 million copies per issue on a biweekly basis in 1946. Additionally, the exploits of the Marvel Family, which includes Captain Marvel Jr., Mary Marvel, Uncle Marvel, and many others, were being chronicled in *Whiz Comics*, *Wow Comics*, *Master Comics*, *Marvel Family*, and even *Fawcett's Funny Animals*, which featured Hoppy the Marvel Bunny.

This success didn't escape the attention of DC Comics, which filed a lawsuit against Fawcett in 1941 claiming that Captain Marvel infringed on its copyrighted character Superman. After years of legal haranguing, the case finally came to trial in 1948. The court ruled in Fawcett's favor, stating that although Captain Marvel was indeed a close copy of Superman, some appearances of Superman were published without the proper copyright notices, effectively indicating that the publisher had abandoned the copyright. DC immediately appealed the decision, and won a new trial in 1951. According to this court decision, the copyright on Superman was not forfeit because of improper copyright notices, since DC had no intention of abandoning the character. Fawcett and DC finally resolved the matter out of court in 1953, when Fawcett agreed to cease using of Captain Marvel and related characters and to pay DC a purported $400,000.

Though the character was gone, his name lived on. M.F. Enterprises revived the name Captain Marvel with a completely different character in 1966, but the new Captain Marvel lasted for only five issues and a 1967 one-shot. Later in '67, Marvel Comics came up with Captain Marvel, its own completely different character, who became popular enough to get his own title the next year.

Ironically, DC Comics revived the original Big Red Cheese in 1973. The new comic was titled *Shazam!*, because Marvel Comics had claimed the title *Captain Marvel* as their trademark. *Shazam!* lasted for 35 issues, and was initially drawn by Golden Age artist and Captain Marvel co-creator C.C. Beck. The character was again relaunched in DC's *Legends* mini-series and *Shazam: The New Beginning*, a four-part follow-up mini-series. In the intervening years, he has spent time as a Justice League member, and has been a frequent guest in other titles. In January, the Captain Marvel legend begins anew in Jerry Ordway's *The Power of Shazam!* graphic novel from DC.

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(Fill in the fighting word of your choice.)

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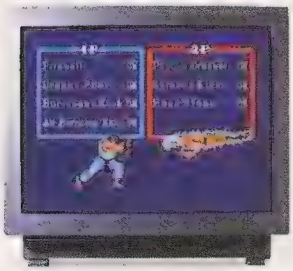
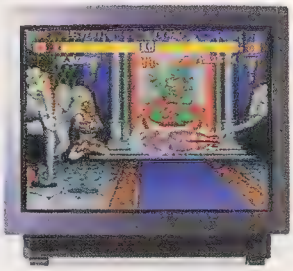


The Ultimate Fight At Home.
The most popular arcade game of all time – Capcom's Street Fighter II Special Champion Edition is now on Sega Genesis.



You've Met Your Match.
The exclusive Group Battle mode is found only on Genesis. And the Turbo mode gives you the speed you need.

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New moves in this Special Champion Edition make the fighting more exciting than ever.

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Get so close to the Hulk you can smell his pits.

Now you can screen save Marvel style: Berkeley Systems has teamed up with Marvel Entertainment to bring you over 35 Marvel Screen Posters to be used as screen savers. They're available now at software stores everywhere and their suggested price is about $20.

Kirby Book Available

Ray Wyman Jr.'s *The Art of Jack Kirby*, published by The Blue Rose Press, is once again available. This wonderful book chronicles the King's long history in comics as well as his vast contributions to the industry. It can be found in stores everywhere for $28.95.

What's Up with... WetWorks?

The highly anticipated *WetWorks* series by Whilce Portacio has had more than its fair share of delays. Portacio originally planned to release the series in October of 1992, but due to a personal tragedy, the project never got off the ground. Now slated for a May '94 release, *WetWorks* is back on the drawing board, and Portacio has finished the first two of three issues.

Company Updates

AC Comics

Compact Comics are coming this April. Compact Comics are six-by-eight-and-a-half-inch black-and-white comics which will come polybagged with issues of *Femforce*. The first Compact book will be *Sentinels of Justice* #1. Future issues starring Catman, the Avenger, Rocketman, and others are being prepared...AC is celebrating *Femforce* #75, due this July, by allowing readers to send in coupons in exchange for a commemorative gold-toned coin with the Femforce logo on one side and Ms. Victory on the other.

Archie Comics

A major character will meet his end in *TMNT Adventures* #57 in March...*Teenage Mutant Ninja Turtles Adventures Special* #9 features a cover by Jeff Smith of *Bone* fame, and a story penciled by Stan Sakai (Usagi Yojimbo)...The Carneys, who debuted in Sabrina's Halloween Spooktacular, get their own special in April.

Bongo Comics

Itchy & Scratchy #2, shipping in February, is co-written by Dan Castellaneta, the voice of Homer Simpson...The second issue of *Radioactive Man* bears #88 on its cover. It tells the origin of Fallout Boy.

Caliber Press

Dr. Weird #1 debuts in March as an ongoing series by Ed DeGeorge and David Zimmerman. It's part of Caliber's Big Bang line...*Negative Burn* #9, which features the first part of a 12-part special called "The Songbook of Alan Moore," debuts in March. In this special, the songs of Alan Moore (yes, songs) will be illustrated by a variety of artists, including Art Adams, Charles Vess, and even Neil Gaiman!...Del Stone Jr. and Dave Dorman's *Heat*, a follow-up story to last year's *Roadkill*, is due in April...The *Sherlock Holmes/Phantom of the Opera* crossover by Steven Jones and Aldin Baroza, which is entitled *The Adventures of the Opera Ghost*, comes out in May.

Continuity Comics

Continuity's next major crossover event, "Intergalactic War," comes out in March. According to Continuity publisher Neal Adams, "'Intergalactic War' finds the Earth as a sort of a way station between two intergalactic empires; it's perhaps the most unimportant place in the universe...and perhaps the most important."

Dark Horse Comics

By Bizarre Hands, a three-issue series which adapts short stories by novelist Joe R. Lansdale, comes out in April...Look then for the *Mezz Galactic Tour* one-shot, which takes the popular band from *Nexus* and puts it on tour throughout the galaxy. This book comes with an actual flexi-disc record which contains Mezz's music, supplied by friends of *Nexus* co-creator Mike Baron!

DC Comics

Vertigo is hinting that there will be a future *Vertigo Visions* special

WIZARD™ ON LOCATION

Malibu Comics' third Ultraverse television commercial should be seen on television screens in January. The commercial, which contains the slogan "Jump On Now!," is designed to attract new comic book readers. Filmed at A.J. Hackett Bungee in Las Vegas, Nev., on November 22, 1993, the commercial features a wild bungee jump in which a silent jumper plummets over 200 feet toward the blacktop beneath, all the while holding *Ultraverse* #0, Malibu's premium sendaway comic. When the jumper "lands," he opens the comic—and only then does he get excited.

Malibu Sales and Marketing Director John Riley says, "I feel like we put together a solid program to reach out beyond the comic book market. Hopefully, it will be prosperous for all the publishers and not just Malibu."

Also on hand was an *MTV Sports* camera crew, so keep your eyes peeled for a future show which will have some behind-the-scenes footage of the jump. The commercial itself is scheduled to air on MTV and Nickelodeon, among other networks, so watch out for it.

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spotlighting the Psycho-Pirate, the only person in the DC Universe who remembers exactly what the DC Universe was like before *Crisis on Infinite Earths*.

DEFIANT

Defiant will release its first trade paperback in February. The book contains *Warriors of Plasm* #0-#4, as well as the "Splatterball" story seen in the #0 card set. It also features exclusive behind-the-scenes notes and sketches used in the creation of the series. The 144-page book will cost $9.95...The *Defiant Genesis* comic will see mass release in February. The comic, originally given out at Comicfest '93, has been retitled Defiant: *The Origin of the Universe*. This 16-page book will be redesigned and updated, and will cost $1.50...Thanks to the success of its "Good Guys" contest, Defiant will hold a similar promotion in '94—but this time it will be a "Bad Guys" contest for older readers. Stay tuned to Defiant books for more details...Bob Downs becomes the new inker of *Dark Dominion* with #3.

EXPRESS PUBLICATIONS

Under its Entity Comics imprint, Express will launch an all-new color *Zen Intergalactic Ninja* #1, with a die-cut chromium cover by Hoang Nguyen. This book, written by co-creator Steve Stern and drawn by newcomer Tatsuya Ishida, is said to be a perfect starting point for new readers.

FANTAGRAPHICS BOOKS

FANTAGRAPHICS BOOKS

In March, Fantagraphics is publishing its 10 best-selling books in conjunction with its new quarterly "Different Beat" promotion. There will be an incentive program through which retailers can receive copies of the limited edition *Different Beat Comics* #1 comparable to their least-ordered Fantagraphics title of that month. The special comic collects unpublished and rare strips from such artists as Dan Clowes, Jaime Hernandez, Peter Bagge, and others.

IMAGE COMICS

In February's *Bloodstrike* #8, Chapel is reassigned to Bloodstrike after the U.S. government discovers that he is HIV-positive, and Cabbot's not happy about it... In March, Extreme Studios titles will cross over into each other in a storyline called "Extreme Prejudice." This story's aftermath will lead into a new title called *Newmen*, starring a non-government-related superhero group. It is described by writer Eric Stephenson as light-hearted and less morbid than the other Extreme books. Jeff Matsuda is set to co-plot and pencil the series...In other Extreme news, Liefeld's *Youngblood*, *Brigade*, and *Bloodstrike* will return on a monthly basis in the summer, not April, as was originally announced...Jim Valentino's *J.P. Slaughter*, by Valentino and Chris Wozniak, will come out in March. The hired gun, first seen in *Shadowhawk* II #3, is at it again in this three-issue mini-series, as he gets embroiled in a mass kidnapping and rescue plot set in Nairobi, Kenya...Homage artist Jeffrey Scott has decided not to change his name to J. Scott Campbell, so if any of his books are late, it's because he keeps changing his darn name!

KITCHEN SINK PRESS

The following books have been delayed: *Omaha* #20, scheduled for July, which will be resolicited for March 1994; *Grateful Dead Comix* Vol. 2 #2, due in September, to be resolicited for early '94; and Flesh Crawlers #2, due in October, to be resolicited for early '94. There are no plans at this time to resolicit the second printing of *Hypnotic Tales*, also due in October. The publisher says that it will not solicit any projects until they are finished and in the company's hands.

LIGHTNING COMICS

Paul Abrams comes on board as *Perg's* new artist for the sixth issue. In this issue, *Perg* is unable to prevent Lucifer's soulless soldier, Helina, from murdering members of the Clean Machine and kidnapping Alli Moore.

MALIBU COMICS

The *Ultraverse Premiere* book announced in *Wizard* #29 has become a "floating book," which means it will come attached to an existing Ultraverse title. Each issue will feature a story about a character in the book to which it is attached. Books which come with an *Ultraverse Premiere* will be expanded to 64 pages; their price had yet to be determined when *Wizard* went to press. The first *Ultraverse Premiere* will be attached to *Rune* #3. Future issues will include "Secrets of Aladdin" by Barry Windsor-Smith; a story starring Darick Robertson's new character, Ripfire; and a mystery feature. Warstrike, who is tentatively slated to receive his own regular series in May, will also be featured in an *Ultraverse Premiere* story. More news as this develops.

MARVEL COMICS

Marvel says that in *Avengers* #372-#377, Black Panther will reappear, and Hercules will face "his greatest tragedy ever." Quicksilver and Crystal will work out their marital problems, while the romance between the Black Knight and Sersi reaches a resolution...*The Captain America: Medusa* one-shot by Roy Thomas, M.C. Wyman, and Rich Buckler will come out in March. The book is set during World War II and guest stars Bucky...Ron Lim returns to pencil *Silver Surfer* in March's issue #91...*Spirits of Vengeance* will be canceled in April with issue #23...The one-shot *Punisher: A Man Named Frank*, by Chuck Dixon and John Buscema, is scheduled for June. It's set in the Old West as Frank Castle tracks down the killers of his family.

NORTHSTAR

Klownshock: Freak Show #1, by Frank Gomez, Pablum Spriggs, Pav Kovacic, and James Daly, is slated for a February release. This offbeat shocker in the tradition of *Faust* is said to be extremely frightening, so check it out for $4.95.

NOW COMICS

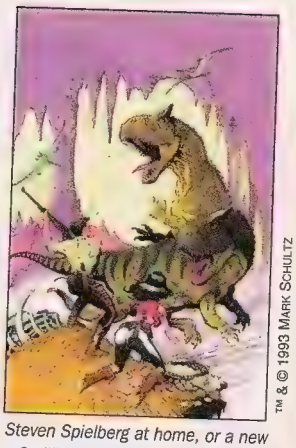
The New Adventures of Speed Racer will have a new creative team with #5, consisting of writer Steve Sullivan and artists Oscar Gonzales Loyo and Frank Rocco...The eagerly awaited *Syphons* #1 will ship in March, with #2 shipping in April and #3 in May.

RIP OFF PRESS

Rip Off has announced that the reprints of early issues of *Those Annoying Post Bros.* and *Savage Henry* for early '94 will be postponed indefinitely. Rip Off hopes to have them out later in the year...*Those Annoying Post Bros.* will switch from a bimonthly to a monthly schedule with #37 in March.

TOPPS COMICS

Topps' *Cadillacs and Dinosaurs* #1 (of 3), based on the ongoing Kitchen Sink series and the TV series, is due in February. Mark Schultz, creator of the title, is consulting on this all-new color series. The book, written by Roy Thomas and illustrated by Dick Giordano, also has a back-up feature, "The Xenozoic Age," by Thomas and Rich Buckler, which will give background on the original *Cadillacs and Dinosaurs* comic series. The collector's edition has a foil-enhanced William Stout cover and costs $2.95, while the newsstand edition ($2.50) has a Giordano cover.



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Steven Spielberg at home, or a new Cadillacs and Dinosaurs cover ?

VALIANT

Timewalker, which was originally scheduled for February, has been delayed until early summer ... Meanwhile, *Armorines* has been pushed up to a March premiere...In February, all 14 of Valiant's books will come with a Topps Valiant Era trading card featuring the covers to all of Valiant's December '93 titles. If readers collect all 14 cards, they can redeem them for six chromium cards which depict all of Valiant's previous chromium covers...*Solar, Man of the Atom* #33-#35 will be colored in Valiant Vision...Retailers who ordered *Deathmate: Epilogue* will receive 85 percent of the number of books they originally requested, due to its lateness...There are rumors that Steel Legion, the robot team from *Magnus* and *Rai and the Future Force*, will receive their own series, but nothing is planned as of yet. ☆

Unfamiliar/Familiar Faces

"'Emerald Twilight' contains Jordan's final battle with Sinestro, who has been revived by the Guardians of the Universe to stop the renegade Green Lantern. The conclusion will shock you—Jordan drains the entire power battery on Oa, killing all of the Green Lantern Corps, and then goes off into space seeking still more power in his quest to resurrect the obliterated Coast City."

—Wizard #29, "Looking Ahead"

What's wrong with the plotline above? That it eliminates Hal Jordan as a Green Lantern? No—if the DC editors think it's time for a new Emerald Gladiator, they have that right. That it destroys the Green Lantern Corps (and probably the Guardians)? No—maybe that concept is due for retirement as well. That it completely disregards more than 30 years of Hal Jordan's history and characterization?

Now we're getting somewhere.

Let me make it clear that this editorial is not a diatribe against DC for its intended treatment of Green Lantern. I could just as easily have written about Marvel and its treatment of Sue Richards and the Fantastic Four (wait, I mean Fantastic...Three?). Or the current interpretation of Charles Xavier in X-Men.

I'm not asking that characters never grow and change. I am asking that their growth and change be natural and pinned to the characterization that has come before. Hal Jordan has never exhibited signs of megalomania in the past—he has lost girlfriends and close colleagues and never been tempted to use the power ring to "set things right." Why now? Because DC wants to get rid of him? Fine—there are other ways. For heaven's sake, kill the guy if it's so important that he not figure into the future of the Green Lantern title. Why anger Jordan's fans by making him into an unredeemable madman?

As for Sue Richards, she has been (at least since her marriage to Reed way back in 1965) the epitome of the wife and mother in the Marvel Universe. And since John Byrne's redefining of her abilities and exploration of her character a decade ago, she has been an exemplar of how a strong female character needn't be a bitch or an ice queen. Now, for reasons that escape me, Tom DeFalco is writing her as hell on wheels. (Whoops—can't say "hell" in a Marvel comic. "Heck on wheels," then.) The Invisible Woman could have been realistically portrayed as a spandex-clad working mother; now she's just another bimbo showing too much flesh.

As for Professor Xavier, once among the most compassionate men in comics, he's now blithely mind-wiping his opponents and ordering his team to commit felonies in the name of his "dreams." Fortunately, Scott Lobdell and Fabian Nicieza are at least having some of the team question Xavier's new methods. But where did this new version of Professor X come from? Where in the past year or so have we seen any development of this new mindset? It seemed to spring full-blown into the midst of the "Fatal Attractions" plotline, as though the writers realized none of that story would work if Xavier were portrayed in a fashion consistent with his history.

So what's my point, here? I've never been a stickler for continuity in comics. If Grungeman could fly at Mach 4 in issue #13, but the writer says he's limited to Mach 2 in #57 some three years later, you're not going to hear me complain. If there's a worldwide blizzard in Hyperkid #27, but no effect is seen in its sister title, Blowboy, so what?

On the other hand, characters ought to be consistent in the way they act and react from issue to issue. If Hal Jordan has never in 30 years been tempted to use the ring for personal gain or in a manner not in keeping with the rules of the Green Lantern Corps, why is he doing so now? If Sue Richards was a loving, thoughtful, almost overly protective wife and mother for more than a quarter of a century, why is she a raging harridan now? If Charles Xavier put principles above pragmatism for 30 years, why has he started playing by his opponents' rules? Those are questions which require answers, and I could ask similar questions about many other situations in comics today.

One more thing: Isn't it fascinating that all these cases involve highly moral, principled people becoming less moral, abandoning principles, and operating as loose cannons? Why is it that we never see Guy Gardner suddenly developing a conscience? Or the Punisher throwing down his guns in disgust at the futility of his "war"?

Obviously, there are people in charge of many comic companies today who believe that the age of heroes is past.

I only hope they are proven wrong.

Pat O'Neill

—Patrick Daniel O'Neill

THE ED.

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SPEAK OUT

Every month, *Wizard* sits down with the most important people in the industry—the fans—and lets them speak their minds about the important topics in today's comics. The subject might be censorship, creator ownership, or the quality of comics–anything that affects comics and the comic marketplace. This month, *Wizard* speaks to 25-year-old Mac Brown of Carbondale, Ill., and 24-year-old Doug Berkman of Champaign, Ill. *Wizard* is represented by William A. Christensen and Mark Seifert.

THE TOTAL PACKAGE

Wizard: The ever-elusive issue of quality is an important one to both publishers and readers. With the number of publishers in the industry today, comic companies are forced to produce superior material just to stay competitive. Everyone has their own ideas concerning good comics, so just what is a quality comic book? Let's start off with a loaded question: What is more important to you, writing or art? What gets you to buy the comic?

Doug: I think it has to be the ultimate blend of both, but good art will support a bad story better than a good story will support bad art. The art is a little more important.

Mac: When I hear about a certain comic coming out, if the storyline sounds interesting, I will consider picking it up. It doesn't really matter if the art is fantastic or mediocre, as long as the story is well-written.

Wizard: What is your idea of quality artwork? Who are some of your favorites, and who do you think is really underrated?

Doug: I grew up being an absolute Byrne and Miller fan. I consider quality art that which is detailed and obviously taken time with. It doesn't necessarily have to be flashy, but [it has to] simply put forth the story. Wendy Pini is a very underrated artist. That style doesn't appeal to many hero-oriented fans, but I think her art is very underrated. I think many of the Valiant artists are underrated. None of them have really risen to superstar status, but I think their art is strong, even though it may not be as flashy as some of the Image work.

Mac: My first comic books were some of the first Jack Kirby Marvel comics, which is the standard that everybody compares art to. As for present-day artists, I enjoy anything by Frank Miller and Jim Starlin. I really don't know anyone who is underrated. I think some of the Image people are overrated. Valiant has been knocked for bad artwork, but I think their artwork is well-done. Some of the stuff I've noticed from Ultraverse has pretty good artwork.

Wizard: What is good writing? Give some examples of what you think is good comic writing.

Doug: I think good writing starts with the premise of the book. There is nothing you can do with a bad idea for even a good hero. But the hero has to have a good background and he has got to be kind of put together. One of the good characters that has come around is Shadowman. I think he has a really good background and cast of supporting characters that probably makes writing for that comic relatively easy compared to someone who gets a "bad" idea to start with. Some of the "weaker" characters are more interesting to me—weaker in the physical sense. They aren't so powerful, but they might have neat abilities or a good supporting cast.

Mac: If the story holds your interest from issue to issue, it is well-written. Some of my favorite stories are some of the old Marvels that Stan Lee wrote back when it was basically just him and Kirby doing everything. These days, I think Steve Englehart is one of the better writers. I also love Dave Sim on *Cerebus*.

Wizard: What other things are important to the total package? Are things like lettering, coloring, and inking important, or things like paper quality, printing, and format?

Doug: As far as the supporting things like lettering go, I don't really notice that too much. The overall package and format of the book makes some of the difference, but you can have a really excellent black-and-white book and a really excellent color book.

Mac: I feel that if the story is well-written, it doesn't matter if it is on normal paper, high-quality paper, or whether it is in color or black and white. If the story is well-written, it doesn't matter what kind of format it has; it will be a good comic.

Wizard: What kind of storytelling method works best in the comics medium: continued stories, self-contained stories, or some variation?

Doug: Definitely continuing stories for me. As far as the overall storyline, I like the whole thing to have recurring themes, rather than having the hero go in and solve the situation and...then go to the next situation and solve it.

Wizard: So you like a lot of history behind

your characters.

Doug: Exactly. I like to refer back 100 issues and have the people who did it actually research it and know what is going on with their hero enough to have the history behind it.

Wizard: What do you think about year-long or years-long story arcs with several background plotlines? Do you find it frustrating or intriguing? People seem frustrated by that kind of thing in the X-Men titles.

Doug: For me, as a long-term comic buyer, they can keep the storyline going until I'm 80. The length doesn't bother me.

Mac: Length of storyline doesn't really matter to me. It can last two issues or it can last 200 issues, as long as the story is well-written. I think some people don't like that because they get impatient and want to get the whole story.

Wizard: What do you think about the "series of mini-series" format? The various Lobo and Venom mini-series are good examples of this.

Doug: That is something that bothers me a little bit. I don't see the difference [between] having a six-issue plot within one ongoing series and having a six-issue mini-series and then going on to the next one. It almost breaks up the continuity and history to start a new mini-series, and then you get a whole new batch of people and a whole new plotline. That kind of destroys the history and continuity that I value.

Mac: I feel that if they are planning to do 20 to 30 different three- to six-issue mini-series, they should just do a regular series instead. I feel that you develop the character more in a regular series. With the three- to six-issue mini, they will have a storyline, then end it and start something new. You kind of lose something in the transition period.

Wizard: What about shared universes? Being a part of a bigger picture can add to the richness of the story, but it can also make it harder for newcomers to understand what's going on, and annoying if you have to buy all the other books to understand the story. When do shared universes go too far—or do they?

Doug: I can see how that would drive some people crazy, but I enjoy it. Valiant is a prime example, because all their comics interconnect. In the Marvel Universe, you feel like there are many different universes, until two heroes happen to cross over, because their realities seem so different. So, for me, the shared universe concept is good, as long as it is not being done strictly for the goal of selling comic books.

Mac: As long as there are not too many titles of the same universe out, I don't mind. Like the Ultraverse and Valiant universes: there are not that many titles out, and they are written so each one can interact with the other titles, but each title can also be self-contained. Even though I do like Marvel, what I can't understand is if you have a villain attacking New York City, why don't the hundreds of heroes in New York just gang up and take out this one guy instead of, like, "OK, the aliens are attacking New York, well, it is the Avengers' turn to take care of the city this week." Marvel has gone a little overboard with the number of titles they put out.

Wizard: The four Superman titles are constantly intertwined—DC has been very successful in doing that. What do you think about getting a weekly dose of a storyline by involving multiple titles in the story?

Doug: If it is a hero that I care about, or a storyline that I'm interested in, then it would be wonderful to get a weekly dose. But if it is a case where I'm only interested in the parent title—say I'm only interested in *Uncanny X-Men*—then that could be annoying, if *Uncanny X-Men* couldn't stand on its own, or if you couldn't understand the X-Men universe without buying all the accessory titles.

Mac: If it is a character that I like, and a well-written story, then I'm all for having it once a week. If it gets to the point where you have five or six different titles that interconnect, and two to three of the titles aren't as good as the other ones, it is a pain to have to spend money on books you don't really want but kind of have to read to keep up with the current storyline. I get all four Spider-Man titles, and they are usually pretty well-written. Normally, the storylines aren't connected, but when they did "Maximum Carnage," I enjoyed it, because every week I had a different chapter to read.

Doug: The Superman thing is a good example of a case where sometimes I think the intertwined titles can be weak if one of the titles is weaker than the others. That is the inherent problem with having four titles by four different creative teams. If they can't get it all together and be in the same ballpark of writing and artwork, then that kind of leaves me hanging.

> **"Good writing starts with the premise of the book. There is nothing you can do with a bad idea for even a good hero."**

Wizard: What comic books would you give to a person who has never read comics? What are some examples of the medium at its finest?

Doug: I would have to go with *Uncanny X-Men* #94 up to around #145. I think that those issues really typified good writing as far as hero comics go. One of my other favorites that I would recommend to people is *Elfquest*. I think it shows an excellent balance of writing, art, and content.

Mac: I would say some of the early *Daredevils* by Frank Miller, some of the earlier *Sandman* issues by Neil Gaiman, and also *Cerebus*. *Cerebus* is a great example of good writing and continuity.

Wizard: It's clear from these examples that there is no single standard for quality comics. Good comics come in a variety of packages. They can be in any format, and from any genre. It's the execution of the total package—writing and art together—that makes for an enjoyable book. ☆

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THIS SUCKS

By Michael Berry

Comicdom's newest less-than-dynamic duo, Beavis and Butt-Head.

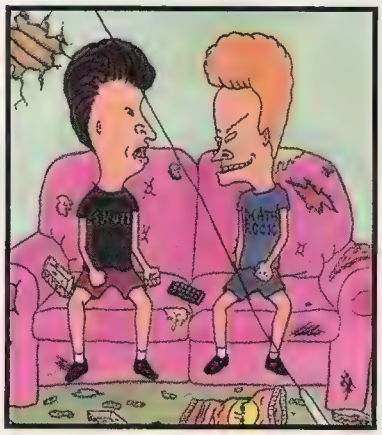
Even if you hate, loathe, and despise them, you probably remember vividly the first time you encountered them. Maybe you were channel surfing, or just trying to get from the *Dragnet* reruns on Nick at Nite to the Home Shopping Network before they ran out of ceramic Krying Klown Decanter/Digital Clocks. But somehow your cable tuner lingered on MTV for a second or two, and there they were. Maybe you weren't even looking at the screen, too engrossed were you in the new Umberto Eco novel or the latest issue of *Thrasher* magazine—but if you possessed enough aural acuity to notice the soundtrack, you suddenly focused your attention on the TV.

"Huh huh, huh huh. This sucks. Hey, Beavis, pull my finger."

"Heh-heh, heh-heh."

Like a pile-up on the interstate or a circus wagon packed to the rafters with chicken-biting geeks, *Beavis and Butt-Head*, MTV's paean to adolescent imbecility, exerts an insidiously mesmerizing effect on the first-time viewer. You might not necessarily feel good about it afterwards—but watch you must, if only for a few minutes...at least until the spell is broken by a commercial or a video clip. You have no other choice.

Now the folks at Marvel Comics hope to borrow some of that heavy pop culture juju by producing a new monthly comic featuring the further adventures of the B-Boys. Given Marvel's successful track record with *Ren and Stimpy*, the other less-than-tasteful "toon" aired by MTV's sister cable channel, Nickelodeon, such a move was perhaps inevitable. But the big question about the *Beavis and Butt-Head* comic book remains: Will it be cool, or will it suck?



Two moronic suburban teens sitting on a battered couch.

Beavis and Butt-Head are the brainchildren of Mike Judge, a 30-year-old University of California at San Diego physics major and sometime bass player who parlayed his efforts with a $200 do-it-yourself animation kit into the most talked-about television show of the summer of '93. Having produced a number of crude but funny short subjects, Judge submitted his work to *Liquid Television*, MTV's showcase for cutting-edge cartoons. One of the pieces, the infamous "Frog Baseball," starring Beavis and Butt-Head, caught the attention of Abby Terkuhle, senior vice president of on-air promotions and animation.

Terkuhle says, "I liked all of Mike's cartoons, but clearly *Beavis and Butt-Head* best fit MTV, because they watch the channel." The cable network bought the rights to the characters and signed Judge to a 65-episode contract.

The show debuted in March of last year, treating the nation to the spectacle of two moronic suburban teens sitting on a battered couch and critiquing videos with an array of monosyllabic words. Whenever they ventured beyond the confines of their living room, mayhem ensued. They blew up a friend's kitchen while sniffing gas from the stove...stuck a poodle in a dryer at the laundromat...auditioned

"What I liked about them was that they were politically incorrect in a very politically correct time."

for a live female mud-wrestling competition...destroyed their neighbor's car.

Just in case you don't know, Beavis is the one in the Metallica T-shirt, the jut-jawed incipient psychopath with the blond Luke Perry 'do who chants "Breakin' the law! Breakin' the law!" and agrees with virtually everything his buddy says. Butt-Head sports unruly brown hair, perpetually flared nostrils, an AC/DC shirt, and a grotesque expanse of upper gum and braces. Like Cheech and Chong, Bill and Ted, Wayne and Garth, and all the other pairs of addled antiheroes before them, Beavis and Butt-Head quickly caught the fancy of the masses and doubled MTV's ratings in its time slot.

Terkuhle says that the characters' massive popularity caught some by surprise. "I had thought the show would be popular, because I had championed it into reality, contacting Mike and saying, 'These knuckleheads belong on MTV, and let's develop them for a series.' I had high hopes, but as far as it being the phenomenon it is, I don't think anybody guessed that. Beavis and Butt-Head made me laugh, and I thought they would make other people laugh. What I liked about them was that they were politically incorrect in a very politically correct time. Everybody has known a Beavis or a Butt-Head, and there's something universal about the characters."

Not only do Beavis and Butt-Head stand apart from the majority of the car-

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toon crowd, thanks to their off-color vocabulary and disgusting personal habits, the artwork itself is pretty rough around the edges. It's very unlikely that anyone would ever refer to it as "Disneyesque."

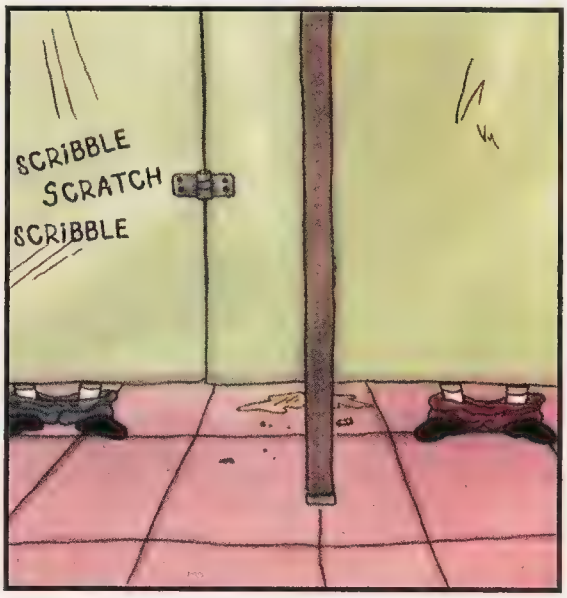
Terkuhle says that the artistic crudity is a conscious choice. "When I was developing the show with Mike, he asked, 'Should we improve upon the look of the characters?,' and my answer was, 'Don't touch a thing.' There was a certain quality there that suggested a 14-year-old could have drawn the pictures. I saw that as something very fresh and different, not following the animation formula as we know it. But it fit the concept of the show perfectly."

While the cartoon segments are scripted by individual writers with input from Mike Judge, the running commentary on the videos comes from a variety of sources. Writers and producers all get together in a room, watch videos, and throw out comments, which are then transcribed and selected for recording. Because Judge voices both Beavis and Butt-Head, he's able to ad lib additional dialogue during the recording sessions.

And how do the singers whose endeavors are so mercilessly mocked by Beavis and Butt-Head feel about being trashed by two teenaged idiots who spend too much time with their hands down their pants? Says Terkuhle, "Most realize the promotional value of even being on *Beavis and Butt-Head*. I think most of them get it and laugh.

"I happened to be with Mike once at a concert, and a guy came up to us from a band that Beavis and Butt-Head had trashed," recalls Terkuhle. "And I thought, 'Uh oh.' The guy said, 'If B & B had liked our song, I would have stopped watching the show.'"

Asked to probe in greater depth the reasons behind the duo's awesome popularity, Terkuhle says, "They're stupid, but they're smartly written, if you can believe that. I think there's a real honesty in their characters. They're almost too dumb to be dishonest. They haven't figured that out yet. There's a certain naïveté there that's kind of charming," he continues. "I maintain they're not evil in any way. They're bad, they're deviant, but there's a certain moronic charm about them that people like."



"I was trying to convince them to let me put the Comics Code seal in a garbage can in the background of the cover..."

Some viewers disagree.

According to reports in the Associated Press, five-year-old Austin Messner of Moraine, Ohio, set his bed on fire while playing with a cigarette lighter on October 6, 1993. The fire spread through the boy's mother's mobile home and killed his two-year-old sister. Austin's mother, Darcy Burke, later alleged that her son's interest in fire was inspired by watching a segment of *Beavis and Butt-Head*.

A few days later, when two teenagers were killed in traffic mishaps reportedly based on a stunt in the Disney football drama *The Program*, various media watchdogs began barking about the link between violence on the screen and violence in real life. MTV, suddenly finding itself at the center of the fray, quickly moved the initial weekday *Beavis and Butt-Head* telecast from its 7 p.m. slot to 10:30 p.m., on the theory that fewer impressionable children would be watching at that hour.

Asked about the incident in Ohio, Terkuhle says, "I think things have settled down. I think we've been responsive, but in no way do we take responsibility for what happened." Although the toon teens will now refrain from setting fires and blowing up small defenseless ani-

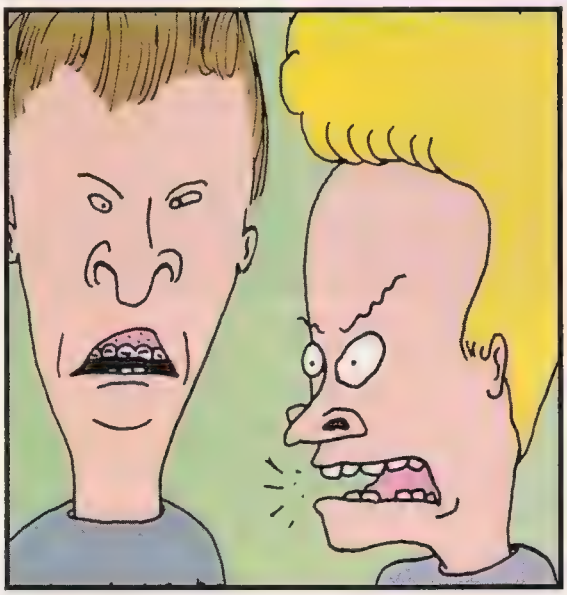
mals, Terkuhle says that they'll remain true to their essential characteristics. "Beavis and Butt-Head will continue to be Beavis and Butt-Head. They're not going to be watered down in any way."

Evidence of this can be found in the fact that one of Terkuhle's favorite upcoming segments is titled "Beavis and Butt-Head Forget to Urinate."

In what Terkuhle terms "a very ambitious production schedule," MTV plans to have 100 new episodes ready by next season. Terkuhle says that the new adventures may further develop some of the peripheral characters, folks like sensible, intelligent Daria (a.k.a. Diarrhea...get it? Heh-heh, huh huh!); Tom Anderson, the elderly neighbor who's too clueless to realize just how destructive Beavis and Butt-Head can be; Stewart, the twerpy little kid who for some unfathomable reason looks up to the boys; Mr. Buzzcut, the homicidal physical education instructor; and '60s-refugee-turned-teacher Mr. Van Driessen.

Don't, however, look for any appearances by the parents who spawned these inhabitants of the Teenage Wasteland. Although it's been speculated that Butt-Head and Beavis share at least one close relative, the producers figure it's best to keep their identities and personalities a mystery for the time being.

Right now, the Beavis and Butt-Head marketing engine has shifted into high gear. Halloween masks bearing their inbred visages are in production. *This Book Sucks*, a compendium of the wit and wisdom of B & B, hit the stands in November and was soon followed by an album, *The Beavis and Butt-Head Experience*. The disc contains original material by Run DMC, Metallica, Nirvana, and other leading bands. As well as providing commentary, Beavis and Butt-Head perform the tender ballad "Come to Butt-Head" and, with Cher, a new version of "I Got You, Babe."



Two teenaged idiots who spend too much time with their hands down their pants.

Other, bigger projects are in the works. According to Terkuhle, Mike Judge has begun scripting a Beavis and Butt-Head feature film, and a video game based on the characters will soon be released.

Which brings us finally to Marvel's *Beavis and Butt-Head* comic. Under the editorial direction of Glenn Herdling, the new monthly book features scripts by Mike Lackey, writer of *World Championship Wrestling*, *King Arthur and the Knights of Justice*, and *The Punisher Back to School Special*. Rick Parker handles the art chores.

In the first issue, Beavis and Butt-Head go to the dentist. "I don't want to give away too much," Lackey says, "because it's a very convoluted plotline we follow here. Butt-Head gets caramel all over his braces after eating a candy bar, and has to go see the world's most sadistic dentist. Beavis goes along for moral support."

In the second issue, Beavis and Butt-Head visit the city morgue and have some fun with the corpses. Future installments will show them working at Burger World and competing in athletic events.

In addition to the main story, each issue will also contain a backup story, often spotlighting members of the supporting cast. In the first issue, Stewart offers tips on how to avoid getting beat up on your way home from school. In #2, Mr. Anderson tells Beavis and Butt-Head true-life World War II tales.

The book will also have activity pages for those readers who want to participate more fully in the Beavis and Butt-Head philosophy of living. In the first issue, they'll show you how to cut apart a Land O' Lakes butter pack-

age and turn the pretty Indian maiden into a brazen topless dancer.

Don't go looking for Beavis and Butt-Head to participate in any company-wide megacrossovers. They exist in a universe unto themselves. If cosmic epics are your cup of tea, however, you may be happy to know that Sterculius, Roman god of feces, may soon be making a special guest appearance in the book.

Because the comics format doesn't lend itself to the trenchant analysis of music videos, Beavis and Butt-Head will instead turn their blunt critical skills on comic books. Although their reading habits usually involve looking at the pictures, rather than scrutinizing the words, that doesn't mean that Beavis and Butt-Head don't know what they like.

In the debut issue, they contrast Romita's *The Punisher* against Kirby's *Devil Dinosaur*. Guess which comes out with higher marks? The *Beavis and Butt-Head* creative team is quick to point out that the boys' comments are restricted to the comics characters themselves, not the talents of the various artists and writers who render them. Lackey explains, "The Punisher kicks butt, so they would like him. Wolverine kicks butt, so they would like him. But Spider-Man doesn't really kick butt, so they wouldn't like him."

Despite assertions to the contrary, the fire in Ohio continues to have an impact on how Beavis and Butt-Head behave. Editor Glenn Herdling says, "One thing we were bummed out about was that one of the comics we wanted to review was *The Fantastic Four*. Of course, the Human Torch would have been 'cool.'" Not any more.

Should there be any doubt about it, Beavis and Butt-Head will not be approved by the Comics Code. Rick Parker says, "I was trying to convince them to let me put the Comics Code seal in a garbage can in the background of the cover, but they wouldn't let me."

Will the artwork in the comic be any more sophisticated than what we see on the television screen? Parker says, "I put in a lot more beard stubble, turned-up noses, and knobby knees than you see in the show. We're going to try to make the background characters as gritty as possible, but we can't do too much to established characters."

In the first issue, they'll show you how to cut apart a Land O' Lakes butter package and turn the pretty Indian maiden into a brazen topless dancer.

Lackey asserts that writing the book is actually a lot harder than it looks. "Making something funny is enormously difficult," he says. "After this, superhero stuff is such a walk in the park. So much of the humor in *Beavis and Butt-Head* comes not only from the observations they make, but from timing. It's also difficult to write for characters who have twelve-word vocabularies and don't initiate very much action, who mostly react. Beavis and Butt-Head are basically too stupid ever to realize that there's a conflict going on."

Lackey says that he has been constructing these books by storyboarding and preparing the entire layout in advance. "I take Marvel paper, get a bunch of pens, and draw the full comic book. After those drawings are approved by Glenn and MTV, they're sent to Rick, who will modify or ignore them. It's a very collaborative effort. It's not like I type on a piece of paper and that's all that goes to Rick."

Herdling says, "We actually tried scripting these things, but they read like, "Beavis and Butt-Head are sitting on a torn-up couch. Beavis turns to Butt-Head and says, "That's cool!"' It didn't work well."

Which serves only to reaffirm the crux of Beavis and Butt-Head's appeal: to be truly appreciated, they have to be experienced first hand. Whether they'll translate well into the static realm of comicdom remains to be seen. In the meantime, you're all invited to bug your parents, teachers and other authority figures with a rousing chorus of "Huh huh, huh huh! Heh-heh!" ☆

Michael Berry is a freelance writer based in the San Francisco Bay Area.

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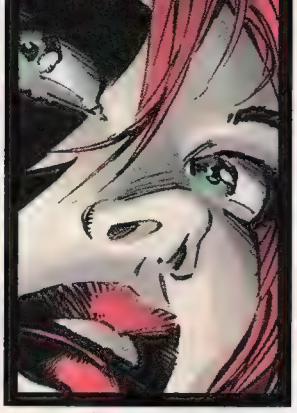

Marc Silvestri on the pros and cons of Image, what he thinks of editors, and why he won't sell his soul.

Right about now, it would be a very cool thing to be Marc Silvestri. He's the part owner of a growing studio chock-a-block full of some of the hottest talent this industry has ever seen. Homage Studios publishes some of the most eagerly awaited comics in the country, and it's Silvestri's job to negotiate with Hollywood types who are falling all over themselves to translate his four-color heroes into live-action or animated images.

Oh sure, not everything is fun and games. According to Marc on any given day, he could be meeting with potential licensers, haggling over deals in various stages of development, talking to printers looking for artwork, negotiating contracts, or simply paying the bills.

"People don't understand that," Silvestri asserts. "We didn't understand the intricacies of publishing when we started—otherwise we would have started with editors and such. There really are a lot of things to do, and it just piles on and piles on; there is really no light at the end of the tunnel when you're doing it yourself. It just interferes with the actual creation of the book. It sounds like an excuse—it is an excuse why [the books weren't] done, an excuse as to why we didn't fix it earlier."

Silvestri admits to being surprised at the extent of the negative reaction to Image in some quarters. "I thought what we were doing was a positive step for the rights of all freelancers and creative people in the industry," he says. "I feel that we were able to prove beyond a shadow of a doubt that the creators were more important than some companies wanted you to believe. Image, by virtue of its success, showed that the creators are not as easily replaced as the publishers once believed.

"I'm still waiting for thank you notes from certain individuals whose careers have been helped by our efforts. I feel a lot of the criticism leveled against Image is a direct result of its success and the fact that the naysayers were not able to participate in it. I should add, however, that we have had an equal—if not greater—number of positive responses from professionals who understand what Image is about."

Now that Image has gotten past some of its growing pains, and Homage Studios has had time to expand, expanding to a point where it feels comfortable flexing its new-found muscles, Silvestri has announced a number of upcoming projects which will see the light of day in 1994.

"A little rule we have now at Image is not to solicit a book until a certain number of them are done and in the drawer," Silvestri states. The reason for this new ruling is fairly obvious: one of the biggest complaints about

Weapon-Zero character design by Joe Benitez.

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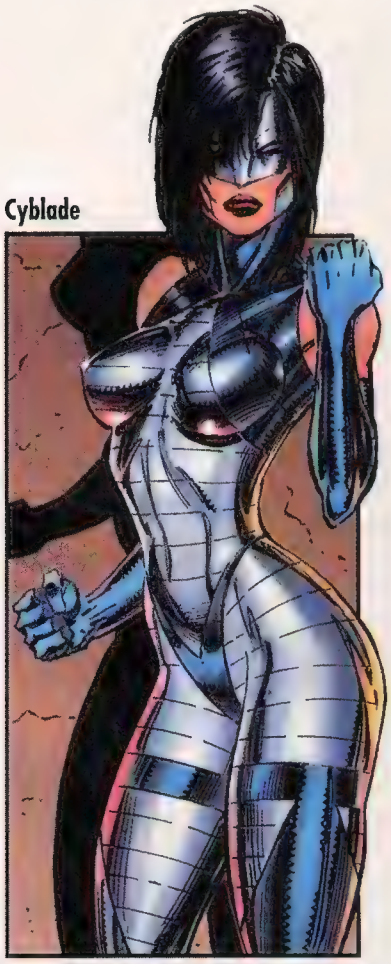
Ripclaw—Cyberforce's resident berserker

By Robert J. Sodaro

Image from fans and retailers alike has been the chronic lateness of its books. Waiting for the first few issues to be completed before soliciting a book can minimalize the effects of falling behind schedule. The new policy will also save retailers the hassles of having to adjust their orders for late titles.

Silvestri, however, goes on to say that the in-house policy certainly didn't prevent him talking extensively about the three projects which have excited him and his staff at Homage. The three books are a *Ripclaw* mini-series, *Codename: Stryke Force*, and *Weapon Zero*.

"*Codename: Stryke Force*, an ongoing series, is written by myself, drawn by Brandon Peterson, and inked by Mark Pennington. It starts in December, and will be on a six-week schedule just like *Cyberforce*.



Cyblade

"I'm excited about it," Silvestri says. "It's a spinoff of *Cyberforce*, and the lead character is Stryker. When he's not with Cyberforce, he goes off on these adventures with these mercenaries that he hired for a particular job. It's cool, international superhero stuff."

Silvestri and his brother Eric will write the *Ripclaw* mini-series, which will be drawn by Greg Capullo. "Right now, Greg is busy with Todd McFarlane, filling in on *Spawn*. I'm really excited because Greg is really good, he's really coming along. I think he's going to be red hot when he comes off *Spawn*. Kids are really going to be looking forward to seeing more of his work. Bingo! Here comes the *Ripclaw* mini-series. It will be three issues that explore Ripclaw's path a little bit and go into his abduction by Cyberforce." The series, which will explore Ripclaw's Indian upbringing, is also wrapped around a brand-new adventure. Of the artwork, Silvestri, "Greg did some pages in *Deathmate Black* that came out of Homage Studios; he does a really good Ripclaw."

"I'm still waiting for thank you notes from certain individuals whose careers have been helped by our efforts."

Silvestri has several other Homage projects to talk about: "There will be a *Cyberforce* annual. Also, I have a sourcebook, which will be a guide to all the characters, the machines, and the equipment in the Cyberforce universe. That's in the works right now. I think it's set for a spring release." The proposed sourcebook would offer fans a close-up look at the inner workings of their favorite characters via pictures and explanatory text. Quite a number of the regular Homage artists are working on it: "Big names," Silvestri says. In an effort to keep people up to date with what's up in the Cyberforce universe, Silvestri is trying to make this a quarterly book.

Another upcoming special project, again set in the *Cyberforce* continuity, is a joint effort between Silvestri, Jim Lee, and Chris Claremont. "We're going to welcome Chris back into the mainstream of comics," Silvestri says, a note of pride in his voice. Claremont will write an issue of *Cyberforce*, an issue of *WildC.A.T.s*, and a one-shot issue bridging the two series and tying together the storylines of the previous two issues. "At this point, it looks like Whilce Portacio is going to draw it. I think it will be about issue #10 of *Cyberforce*. That's something that both Jim and I are looking forward to."

As if Silvestri didn't have enough on his plate, the studios which comprise Image have announced the creation of a new imprint entitled Cosmic Images. This imprint will bring

Ballistic

together Image's off-world characters, and will be set in the far reaches of the galaxy and beyond. "At this point, I believe myself, Jim Lee, Rob Liefeld, and Jim Valentino [are involved]... The Cosmic Images imprint is basically a way for us to break the boundaries of Earth heroes. This way, we can deal more with aliens and other worlds. The team I'll be using is based on the moon. They'll be having a lot of Earth interaction, and still be able to go the other way, up through the galaxy, and have adventures up there."

Weapon Zero, Silvestri's Cosmic Images effort, is about a team of humans with extraordinary powers who were kidnapped from the Earth many years ago by an alien race which was based on the moon. This ancient race has been watching Earth for years, and kidnapping mutants at young ages. "When someone was born a mutant here, their genetic code was similar to what this alien race's natural state was. At first...because they had been raided centuries ago by their enemies [and] many of the people had been taken...they thought these mutants were actually their descendants."

The aliens, believing that they were simply taking back what was rightfully theirs, have been taking these mutant children up to this moon base for years and raising them as their own. Eventually, the alien moon base was attacked again by their enemies. It was destroyed, but the part of the base deep under the lunar soil where the mutants were kept was spared. The human mutants form the basis of the Weapon Zero team. "At first, they don't even know that they are Earthlings," Silvestri notes.

Silvestri created this book, and his brother will write it solo. The pencils are by newcomer Joe Benitez, who was discovered by Silvestri at the San Diego Comic Convention. "He's joined Homage Studios, and he's coming along really fast. We'll be working on that book and coming up with concepts together, along with David Wohl, who I hired to be editor for my little corner of Image. It's scheduled to come out in late spring, around April."

Silvestri, questioned about Image's reported disdain for editors, responds, "That's a bum rap. That was never publicly stated as a policy by us. I think we made a statement when we first started out, just to be belligerent; [it said,] 'All we ever wanted to do was do some writing on our own.' There are certain individuals out there who have a public forum that jumped on that, and claimed we were anti-writer."

Silvestri is pretty confident that much of the disapproving publicity surrounding Image is over. "We get a lot of that. The rumor mill has kind of slowed down a little bit....We're actually on our way to getting everything right."

Silvestri is quite candid about the problems which Image had in its first couple of years, but he feels that they have put a good

Black Anvil

Tempest

Bloodbow

Kill Razor

Too Many Bosses

It's the match-up of the decade: the lumbering dinosaur, Marvel, which all but totally dominates the industry versus the young upstarts at Image, most of whom not only received their first real breaks from but also achieved superstardom at the "House of Ideas." To fans and pros who were around three decades ago, this faceoff has faint echoes of another small comics publisher which dared to challenge the General Motors of the industry. In the swinging '60s, it was Marvel the underdog going up against portentous DC. Now it seems as if Image is playing Marvel to Marvel's DC.

While there are many who dispute the analogy, especially the folks at DC, DC became a sort of farm club for Marvel. That is to say, you got a job at DC, and eventually, if you rose to the top and proved you had what it took, you "graduated" to Marvel. These days, with the way Image is snapping up hot talent at Marvel, some pros have remarked that Marvel has become Image's farm team.

One of the latest Marvel "defectors," however, is not another hot young artist, but David Wohl, an editor who rose through the ranks at Marvel, only to leave for a better offer from Image.

His reasons for jumping ship were simple: He was "looking for a change," he got a great offer from Marc Silvestri, and he's far happier at the prospect of working for one boss rather than several. While Wohl very much enjoyed his time at Marvel, and in fact still has many friends

deal of that behind them and are well on their way to concentrating entirely on creating top-notch comics, which is what they intended to do from the very start. Still, while running a pair of companies—Homage and Image—isn't a cakewalk by any means, there's certainly a good deal of interesting and exciting stuff to do. After all, that's what brought Silvestri and his compatriots into the field in the first place.

According to the writer, devising new characters and concepts—"the actual creation of the book," as Silvestri puts it—is where all the fun lies. He says it's the reason why the original seven Image founders—Silvestri, Jim Lee, Whilce Portacio, Rob Liefeld, Todd McFarlane, Jim Valentino, and Erik Larsen—broke with Marvel. "All we ever wanted to do was do some writing on our own," they said. To Silvestri, that's the big payoff: writing, scripting, and/or drawing new stories, discovering new talent, and attending conventions around the world. Shortly after his interview with *Wizard*, Silvestri was off to Europe for a couple of weeks, attending a number of conventions.

"There is just a lot of responsibility that you have, not just with the main company, which is Image, but also with your own company within that imprint." Silvestri's company, of course, is Homage Studios, which he co-owns with Lee, Portacio, and Scott Williams. "We own Homage Studios. There are some freelancers in there, Mike Heisler and Joe Chiodo. They kind of rent space in there. They're freelancers; they don't really work for us directly. They can do work for other people if they wanted to. They haven't yet wanted to, of course. We keep them pretty busy with our stuff. Joe and Mike do all our books. Then there are various people that work for Jim, and that work for me."

Precisely because he was running an active studio which is still growing (there are now 28 to 30 people working at their current location, which occupies roughly 15,000 square feet), Silvestri chose to hire David Wohl to edit the books which his team is producing for Homage. Wohl apparently has the interesting, if dubious, distinction of being the first staff editor to be hired at an Image studio. To be sure, there have been others who have been hired to "edit" other Image titles, but Wohl is probably the only one who actually had a long history of working as an editor for a company other than Image.

Wohl came to Image—specifically to Homage—from Marvel, where he was an assistant editor on *Avengers, Avengers West Coast, Captain America, Chuck Norris and His Karate Commandos, The Destroyer, Fantastic Four, Iron Man, Thundercats, Transformers*, and some of Marvel's ill-fated New Universe titles. He also edited a couple of the trading

Stryker does double duty, leading both Stryke Force and Cyberforce.

there, he's just as happy working at Homage Studios. One of the reasons for this is the absence of corporate bureaucracy at the Image studios. At Marvel, there are assistant editors, associate editors, editors, group editors, executive editors, and an editor-in-chief. Of course, that's not even counting the publisher, board of directors, stockholders, and even Joe Average on the street.

According to Wohl, Stan Lee's old saying—"Hey, you guys are the boss!"—has become a frightening reality at Marvel these days. "Anyone who objects to something can write a letter to the president, which he will read and act on." A person doesn't even have to be a stockholder for his or her objection to affect what's seen in future issues of a comic.

"We had a trading card with the Red Skull standing in front of a Nazi flag with a swastika in it, and someone wrote in objecting to it. The guy said that he didn't want to have to explain to his ten-year-old what a swastika was. Eventually, the word came down that the Red Skull is not to be referred to as a Nazi. He's just another villain."

Pamela Rutt, Marvel's vice president of public relations, remembers the Red Skull card differently: "In the Marvel trading card, he was portrayed as he was created; the card was faithful to his origins." But at the time the card came out, "the character had long been changed. He has been completely redesigned, to fit more contemporary issues.

Wohl recalls another, more publicized case. "Marvel had another character who gained notoriety because of his sexual orientation. In recent days, though, that fact has been downplayed, because even though the response was overwhelmingly positive, a small group of people complained and threatened to boycott."

Wohl says that this would never happen at Image, because it's privately owned. He says that since Marvel issued stock, it is even more susceptible to the whims of the public. "These people threaten not only to boycott Marvel, but Wal-Mart and other retail outlets that carry the comics," the editor says. Needless to say, when this occurs, the retail chains—fearful of losing business and public good will—also put pressure on Marvel. To avoid hassles with readers and retailers, Wohl contends, Marvel quietly changes the content of their comics, as with the Red Skull.

"All reader mail is read. All input, concerns, praise, and whatever is certainly appreciated and considered," but not all of it has an effect on the content of Marvel comic books, Rutt says. "I think that Marvel has always observed certain editorial guidelines...[and] I don't detect any real change since going public."

All in all, though, Wohl appears perfectly content at his new company. "We don't have to worry about that at Image," Wohl points out happily. "Marc owns his characters, and can do whatever he wants with them."

—Robert J. Sodaro

card lines published by Impel/SkyBox, as well as *Dragon Lines*, *Feud*, *Fish Police*, *G.I. Joe*, *Hellraiser*, *Pinhead*, *Pinhead/Marshall Law: Law in Hell*, and *NFL SuperPro*. He also has some writing credits in *Captain America* and *Iron Man* annuals.

Needless to say, Wohl's new position puts him in the position of having authority over his boss, a situation that is not lost on Silvestri. "It's kind of strange. Sometimes we joke about it. We never butt heads, but it is strange in a sense. I'll say, 'David, go do this.' He'll come back a few minutes later and say, 'Where are these pages?'" Silvestri muses that having an employee who was hired to be his boss in some respects could lead to some weird situations. "Theoretically, [these situations] can happen. Fortunately, I trust David and his abilities. He seems to trust me and mine. It's just a really good match. He's a nutty guy. He can take a lot of verbal abuse, in a good-natured way. Around Homage Studios, basically, if you can't hang, just get out of there. A lot of abuse goes flying around, but it's all good-natured stuff."

Of course, it's only in the past two years that Silvestri has assumed the responsibility for this kind of operation. He broke into the business about 12 years ago, when he showed his portfolio to DC editor Joe Orlando.

"I went to the Chicago Comicon with my brother," he recalls. "Needless to say, there was a huge line [of people] waiting to show stuff to Orlando and to [then-DC editor] Len Wein. Before I could have my chance—much to my relief—they closed the viewing for the day." Marc Silvestri was ready to call it quits at that point, but Eric was not. "My brother grabbed me by the arm and dragged me towards my destiny.

"The next thing I knew, I was standing in front of Joe Orlando's hotel room door, dying of embarrassment as my brother knocked," the artist continues. "Reluctantly—perhaps because Eric wouldn't get his foot out of the door—Joe let us in. Pop goes the portfolio and I'm thinking, 'Here I am showing my future to a man who wishes I weren't here.'" Fortunately for that future, Orlando liked what he saw. "A week later, I was a comics professional."

Silvestri's first published work was in DC's *House of Mystery*. "I drew a few issues of *Weird War* before that, but that was the first to see print," he explains.

It was Eric's continued encouragement (and his participation in Marc's early success) that led Silvestri to tap his brother as the scripter of *Cyberforce*. "After years of unsuccessful attempts to get him professional work, I was finally in a position to show the comics readers what a talent he is," Silvestri notes. "Another advantage to owning the playground you're in."

"Even though I would love to see a Cyberforce cartoon, I'm not going to sell my soul to have it done."

Ripclaw gets ready for his 3 issue miniseries.

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For Marc Silvestri and Homage, the future looks so bright, they need to wear shades. Right now, Silvestri is involved in numerous negotiations with several people and production companies that are interested in licensing his characters. "The good thing about all the publicity Image garners is that these people usually make the first phone call. It's satisfying to know that if you have to play the Hollywood game, you can do it on kind of your own rules, in the sense that you don't really need them to make a living. We make a living in comics. The little dealing I've had with Hollywood, I feel really sorry for screenwriters and such, that have to do that so they can put food on the table. It is just such a long, aggravating process. If [I] had to worry about putting [my] hands in the lives of people that shuffle [me] from one office to the other, it would make me a nervous wreck."

Still, especially in Hollywood, nothing is finalized until the fat lady sings and everybody's John Hancock has been inked on the contract. "Until anything is signed, you really can't say anything. Deals get close and fall apart. We'll see. A lot of times, they want a lot of things from you. Like I said, since we don't need Hollywood to make a living, we don't have to bend to their will that badly. You also find when you're dealing with that, they look at you cross-eyed. They're not used to dealing with people who aren't slobbering to have something done. Depending on who you're dealing with, they can be taken aback by it, or insulted, or they can say, 'Okay, that's pretty cool.'"

For Silvestri, the fact that he owns all his creations at Homage and doesn't really need a Hollywood deal to pay the bills, is no small source of comfort. "In that sense, it's kind of a luxury. Even though I would love to see a Cyberforce cartoon, I'm not going to sell my soul to have it done. I know people that have done that, and they've gotten screwed for it. The primary thing for myself, and everyone else at Image, is the ownership of the work. I don't think anyone would just give it away." ☆

Heatwave

Robert J. Sodaro is a freelance writer based in Connecticut.

Velocity just keeps running, and running, and...

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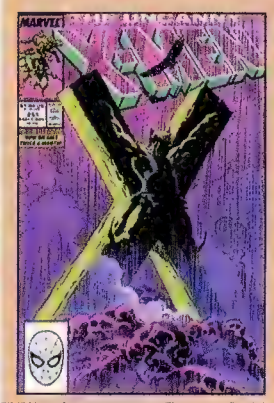
Marc Silvestri Marvel/Image checklist

May 1982	*King Conan* #13-#16
June 1982	*Conan* #135
Dec. 1982	*Master of Kung-Fu* #119
1984	*Marvel Graphic Novel* #17: *Revenge of the Living Monolith*
June 1986	*Cloak & Dagger* #7
June-Nov. 1986	*Web of Spider-Man* #15-#20
Sept. 1986	*X-Factor* #8
January 1987	*X-Factor* #12
April-June 1987	*X-Men/Avengers* #1-#3
1987-1989	*Uncanny X-Men* #221, #222, #224-#227, #229, #230, #232, #233, #234, #236, #238-#244, #246, #247, #249-#255, #259, #260, #261
1990-1992	*Wolverine* #31-#50, #53, #55-#57,
Feb. 1993	*Uncanny X-Men* #273 (several pages)
1992-1993	*Cyberforce* #1-#4 (first series)
Sept. 1993	*Deathmate Black*
Oct. 1993	*Image* #0
Nov. 1993	*Cyberforce* #1 (second series)
Nov. 1993	*Deathmate Epilogue*



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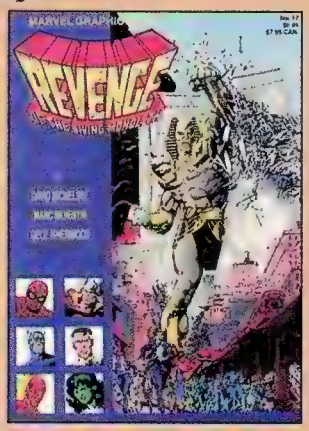

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MEN

All *Iron Man*, *War Machine* and *Iron Man 2020* art shown here © 1993 Marvel Entertainment Group.

LEN KAMINSKI TALKS ABOUT WHAT 1994 HOLDS FOR IRON MAN AND WAR MACHINE.

"One of the things that has always made me uncomfortable with Iron Man is that he's a multibillionaire head of a giant corporation—and he's a good guy," writer Len Kaminski declares. "Usually, in the real world, those guys are not the good guys—although I'll admit that portraying them as bad guys is something of a cliché in comics these days, as well. I'm trying to split the difference—his company has, in the past, been up to no good, although he himself is a good guy."

What? Stark Enterprises has been "up to no good"? How did that happen? Well, says Kaminski, describing the "Crash and Burn" story in *Iron Man*, it all begins when disgruntled former employee Marcy Pierson hooks up with an outlaw computer hacker named Phil Grant, who calls himself "Raven." "They get into Stark Enterprises' computerized records and sift through them to find all sorts of dirty laundry left over from the days of Stane International," Kaminski explains.

Stane, as long-time *Iron Man* readers

OF IRON

By Patrick Daniel O'Neill

know, was the slightly shady company that bought Stark International out from Tony Stark a decade ago. "Stark got Stane International back some time ago and absorbed it into Stark Enterprises," Kaminski continues. "He didn't know that Stane International was up to all kinds of dirty tricks, and by absorbing Stane into his own company, he has swallowed a poison pill. So Stark Enterprises is now connected to all sorts of underhanded, illegal, and unethical things that Tony has no knowledge of."

Pierson and Grant discover all this stuff and release it to the media, plunging Stark into the center of a big scandal: "The company everyone had previously thought was a great moral paragon is now connected to all sorts of environmental abuses, kickbacks, graft—the works," Kaminski summarizes.

Much of the Stane dirty work will wind up being connected to other characters in the Marvel Universe. For instance, Stane holds the licenses for the weapons produced by CyberTech, based on Michael Collins' original bionic designs. Deathlok finds out about that, and he's not happy. Stane also owned the factory that produced the gamma bombs the U.S. government was stockpiling a while back in *The Incredible Hulk*. The factory is still operational, and though it may not be producing bombs right now, the Hulk is not pleased.

"I'm still negotiating [for the] use of the X-Men—sometimes that's like pulling teeth," Kaminski chuckles, "but if I get use of one of the mutant groups, I'll reveal that Stane was the contractor who built Sentinels for the government, so the mutant groups are not pleased.

"Essentially, I give a lot of characters around the Marvel Universe good reason to be pissed off at Stark Enterprises and Tony Stark. He can say he didn't know anything about this stuff, that he'll get it straightened out...but you hear that every day from corporate heads, and you never believe them," the writer points out.

All of this will lead to slugfests with the book's guest stars. Deathlok has no reason to trust anyone from any corporation after his experiences with CyberTech, Kaminski notes, so he'll try to break into Stark's records and delete several files—and he'll have to do it on the company's premises, leading to a fight with Iron Man. The Hulk is going to want to tear down the gamma bomb factory with his bare hands—but since that factory is now owned by Tony Stark, and the people who work there are his responsibility, the Hulk and Iron Man will fight.

"To a certain extent, it's a cynical, guest star bonanza marketing ploy, but I've been working really hard to give everybody good justifications for coming into conflict," Kaminski admits.

In the long term, he adds, this will change the way the Marvel world in general looks at Stark Enterprises. "Iron Man, Tony, and Stark Enterprises are going to get a very public black eye from all of this; no one is going to look at them the way they used to. Iron Man has had a reputation as a loose cannon for a while, and this isn't going to help. By the time it's all over, we'll clean up their reputation a little bit, but I don't think people will ever again assume right from the get-go that any of these guys is the moral paragon he's been portrayed as in the past."

That gets us back to that stuff about the nature of big business in the real world. "Through this story, I'll try to explore how someone in that position can attempt to do business honorably—how business on that scale can be ethical and honorable, which is something that some companies in the real world are trying to do. Capitalism, over the past 150 years, doesn't have a good track record of behaving responsibly; some companies are trying to figure out how to be profitable without doing harm.

"By the end of this, Stark will hold a major press conference, and articulate Stark Enterprises' business philosophy and ethics...in order to establish where I think this character is coming from, in terms of the business," Kaminski notes. "We pretty much know where he stands as Iron Man, but we've never really had too clear an idea of how Tony approaches the business end—except that he's really smart, he invents a lot of stuff, and makes a lot of money. I'd like to think he has a moral center that's independent from the suit of armor."

Speaking of that suit of armor, Kaminski acknowledges that one of the long-standing questions in *Iron Man* is how someone like Tony Stark finds the

War Machine and Iron Man (opposite) are rocketing back into Marvel's spotlight.

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Wizard #11

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Wizard #22

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Iron Man #300 saw the return of many familiar faces, and faceplates.

time to be a business executive, an inventor, a playboy, and a superhero, all at the same time. "I'm fairly sure that one of Tony's earliest inventions, back when he was still in college, was the 36-hour day," he laughs. "He's been keeping that one for himself...

"On a more serious level, I have to assume that he is a master of delegating things to the best people. He has a lot of administrators, and he gets out of their way and lets them do their jobs. That's the only realistic approach I can take...and it explains how the current situation can develop without his knowledge."

Beyond this new look at the nature of Tony Stark's business, Kaminski says he has no plans to change the basic Iron Man concept—a concept which he thinks is pretty much set in stone, anyway.

"I've always thought Iron Man was sort of a patchwork character—less a human being and more a collection of attributes. I haven't been able to think of any way to radically reinterpret the premise that works better than what we already have," he says. "Anything you could do has already been done, anyway: You can give someone else the armor—I did that for six issues, and others have done it before me. You can cut him off from the company, and that's been done before, and everybody knows it won't stick. I can't really think of anything you can do—and given 30 years of established character for Tony, there's certain ways he'll always react. If you take his company away from him, he'll go and build another one.

"I've been trying to find ways to make the premise, as it stands, make more sense," Kaminski continues. "It's hard to find a logic in having him be a rich guy, running a big company, and still running out to risk his life as Iron Man. Especially in the days when he had a heart condition—this guy is either really stupid—and he's a genius, so that's out—or he's just plain crazy."

Assuming he's not crazy, what motivates him? "Tony Stark has always had a self-destructive streak—that's my take on it," Kaminski responds. "He's always had a tendency to intentionally place himself in danger, in situations that may be more than he can handle. That's what he was doing in southeast Asia to begin with—walking around where he can get hit by a land mine. It's why he continues to be Iron Man, even though he had a heart problem and all his other problems over the years. It's a thrill, he's an adrenaline junkie—like a compulsive gambler. Maybe not as pathological as that, since he always seems to get a sense of perspective before he kills himself or somebody else—but he always likes to be on the edge. A good part of *Iron Man* #300 deals with that, as he confronts the problem and tries to curb it.

"The trait stems, I think, from Tony's history," Kaminski surmises. "He was born with a silver spoon in his mouth, an IQ of like 3 million, and nothing was ever hard for him growing up. He was smart, he was rich, he was privileged. Everything he turned his hand to he mastered very quickly. He got bored. He always had to find the next level of challenge. Being Iron Man is probably the most challenging thing he's ever tried, which is why he keeps doing it."

So if the concept isn't going to change, and Tony isn't going to change, how about the armor? Or have we seen enough new versions over the past few years? Kaminski sees the changing technology as the heart of the Iron Man concept, so he has distinct ideas about how the armor should work.

"I have a sort of rough list that I keep in my head of what's contained in the standard armor. I try to walk a fine line between not pulling things out of nowhere when the plot requires it and, on the other hand, using as many as I can when appropriate," he explains. "Some writers have gone the other direction, and all the

armor seems to do is fly, be really strong, and fire repulsor rays. I want to make it clear that there's more than that in the armor. There are a lot of capabilities beyond brute force. It can be very tricky.

"I've intentionally dumped out certain things that have been used over the years," he goes on. "I haven't come out and said, 'They're not in this armor anymore'; I just don't use them. Other things that have been used occasionally I will stress. David Michelinie went to a great deal of trouble to get rid of the suit's stealth-camouflage field; I can't figure out why. But I've decided it's back. I don't use it very often, but it's there if I need it. I used it when I had him circling AIM Island at 30,000 feet. It can't be used for sneaking up behind somebody—let's face it, Iron Man must weigh 600 pounds; you're going to hear him coming."

Kaminski mentions the armor's holographic projector, which creates multiple images of Iron Man, as an example of an old piece of technology that he has upgraded. "I could never figure out how that would work," the writer admits, "so I've replaced it with an auxiliary system that sends out little drones that create holograms around them. But it's not built-in; he has to bring it along deliberately. That's an example of how I've reinterpreted old systems into sort of modular components.

"In #300, I'm reinterpreting the armor. Rather than a single suit of armor, it will be a component system. He'll have a roomful of stuff—the Armory in a subbasement of Stark Enterprises. There's a basic set of pieces to the armor, but he can go down the rack and say, 'I need this pair of gloves, and that pair of boots, and this helmet,' for any particular mission. He'll also have auxiliary systems that attach to the armor by magnetic connectors.

"He'll also have 'compact modules,' little boxy things on his thighs, from which he'll pull all the little gadgets he needs, instead of pulling them out of his belt buckle. I remember reading a story where Iron Man pulled a six-inch drill out of his belt buckle. How? These things will pop off his thigh, he'll push a button, and they'll 'fold out' into the device he needs. He won't use them every issue, but they'll be on hand, and he can pick what he needs for a given mission. It means he'll have to plan ahead, instead of coincidentally having the right tool for the job."

Kaminski sums up his attitude toward the armor this way: "One of the things that's hard in writing this book is continually coming up with clever technological gimmicks that still make sense. I have enough interest in science and technology that I don't like to play fast and loose with the rules. I sometimes may do that by accident, when I'm not aware of certain rules, but I try not to break the ones I'm aware of."

It's often said that one of the hardest things to do in fiction is write a character who is smarter than you are. Kaminski says this isn't really a problem he faces too often with Iron Man. "Tony Stark is smart in ways I understand; I'm not as smart as he is, but I understand that kind of intelligence. Apart from his technological skills, he may not be that much smarter than me. He's much *cleverer* than I am—but it's easy to write someone who's cleverer than you are, because you can take two weeks figuring out something they figure out in two seconds. I can look things up in encyclopedias to get the technical stuff right. Tony is a sort of Thomas Edison, who knows how to build things and make them work. Reed Richards understands 'mysterious secrets of the cosmos men were not meant to know.'"

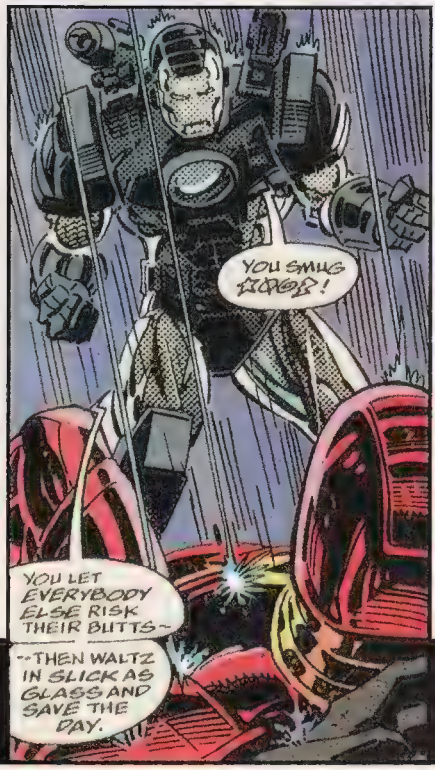
Working with co-writer and long-time friend Scott Benson, Kaminski is now getting a chance to look at the idea of an armored man from another angle, as he works out the life of War Machine in the new ongoing book of that title.

"We took a good long look at the Iron Man premise and then tried to move as far away from that, thematically, as possible," he points out. "In *Iron Man*, the armor and the technological elements are central to the character. If *Iron Man* is about anything—from a subtextual standpoint—it's about the fusion of man and machine. In *War Machine*, the suit will take a back seat to everything else. The suit is merely the means by which he achieves his goals. We'll deal with the technological upkeep and things like that, but they aren't central to the premise. The premise—and to a certain extent, this has been the standard Marvel theme for 30 years—is the power and responsibility thing from Spider-Man. James Rhodes finds himself in a situation where he has this armor that has tremendous power, and he has to figure out what to do with it: something that will make the world a better place. That sounds awfully trite, but he's not going to use it just to go joyriding. Rhodes has a very strong moral center, a firm belief in what's right and wrong."

So what will he do with the armor? "There's a scene in the ashcan edition that makes the point," Kaminski answers. "Tiananmen Square—people around the world watched it and were appalled. But they couldn't do anything; all they could do was sit there and think what a terrible thing it was. Jim Rhodes is the guy who has the option of putting on the suit, going to China, and taking out a few tanks. That's what he'll be doing.

"Right now, he'd be in Somalia, taking on the warlords and their thugs, making sure the food convoys get through. He'd be in Bosnia, with the Serbs and Muslims both up against the wall: 'You, give him his country back; you, smarten yourself up.'"

According to Kaminski, the original plan never included letting Jim Rhodes have permanent use of the War Machine armor...and the armor wasn't going to have its current black-and-silver design, either, "but the response to both the armor and Jim in it was so great that [editor] Nel Yomtov said we had to let him keep the armor. The armor wasn't going to be black and silver, it was going to be blue and gold. But, again, the reaction was such that



Hey, does War Machine kiss his mother with that mouth? Check out the other armored ex-Avenger in the new War Machine monthly series.

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we kept the original. I publicly admit that Yomtov was right and I was wrong."

Of course, one of Rhodes' problems will be that he no longer has the resources of Stark Enterprises to keep the War Machine suit in tip-top condition. "Sometime in the first year, we'll deal with how you maintain and repair the armor outside of Stark Enterprises," Kaminski says. "He'll hire away one of Stark's best people to work for him and maintain the armor—which will create another confrontation between Stark and War Machine. It should settle their conflict for the foreseeable future; they'll never be best friends again—I can promise that. This guy won't be a supergenius like Stark, but he'll be capable of maintaining and modifying the armor.

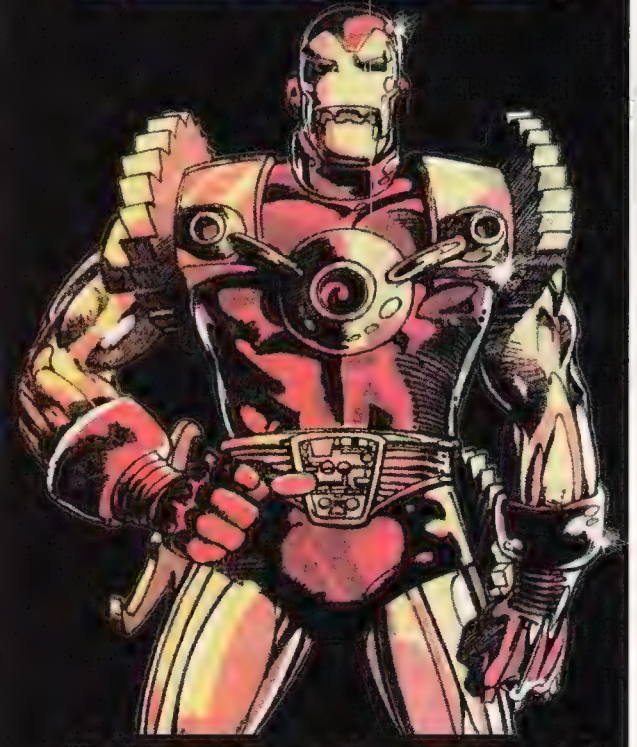
"We didn't want War Machine to be just what the name implies—a big guy with big guns who goes around blowing up things," Kaminski continues, responding to concerns about the somewhat violent aspects of both the name and the design of the character. "We came up with a premise that I think makes the book a Trojan Horse—it looks and smells like something that may not be an admirable concept, but when you get into the set up, the premise, it could subvert some of the people who might be attracted to it for all the wrong reasons...and maybe we'll get them thinking.

"Rhodes will head an organization called World Watch International, essentially an Amnesty International-type group, except it's better funded, and it takes an active hand in things," Kaminski explains. "Imagine if Amnesty International had its own *Mission Impossible* force—War Machine is that force for World Watch. When diplomacy breaks down, War Machine will be the guy who gets in there, kicks a little butt, and makes sure that the average guys on the street don't get screwed in the process.

"It's always bothered me that all the active forces in fiction—S.H.I.E.L.D., the IMF, MI-5—are very reactionary institutions. They're very conservative, very right wing. You never see more progressive, liberal characters take that kind of active hand. I don't see why they shouldn't. There's no reason why those whose goal is something other than maintaining the status quo can't be interventionist and effective. Status quo for most of the world is pretty grim. There will be a confrontation between Nick Fury and Rhodes over this, as Nick tells him, 'You're going to upset the apple cart,' to which Jim replies, 'The apple cart needs upsetting—get out of my way.'" ☆

IRON MAN 2020

The Golden Avenger With "Teeth"?



Would you buy a used car from this guy? Iron Man 2020: No knight in shining armor.

If Len Kaminski thinks Tony Stark is an unrealistically portrayed big businessman, then he should be real happy with Tony's 21st century successor, Arno Stark—Iron Man 2020—at least as Walt Simonson describes him.

"Arno is a more ruthless character than Tony Stark," says Simonson, the scripter of the *Iron Man 2020* one-shot bookshelf format comic being drawn by Bob Wiacek. "Tony Stark was the benevolent face of capitalism, a good man concerned with justice. Arno is more concerned with number one; maybe he was a perfect hero for the '80s. He has the ruthlessness that Tony Stark would have to have to be a successful businessman, but it isn't tempered by the sense of justice and mission that Tony Stark has."

The genesis for Iron Man 2020 occurred about five years ago, according to Simonson; the original plan was to do a graphic novel based on the character which first appeared in the *Machine Man* series by Tom DeFalco and Barry Windsor-Smith. "Tom was going to write it and Bob would draw it," he recalls. "They put together some notes, and it never got beyond that. Finally, Bob asked if I'd be willing to write it. Tom okayed that, because he was really over committed. He told me to use whatever I could from his four pages of notes, and I jiggled those around, added stuff, and came up with a finished plot."

Simonson says he was drawn to the idea because "*Iron Man*, back when I was a reader of comics in the '60s, was one of my four favorite Marvel titles."

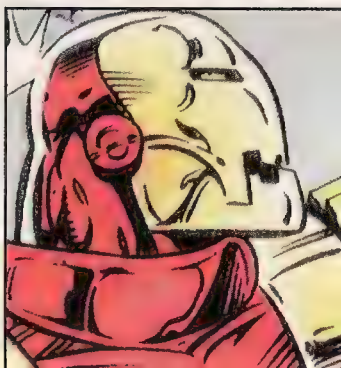
Both creators have been working on the project off and on for several years, juggling their respective creative work-loads all the while. "Bob's been working on the breakdowns for a couple of years, but because he had a series of real jobs, it took him a while to get on top of it," Simonson says. "Right now, he's finished everything else up, and is only working on *Iron Man 2020*. I wrote the script over his layouts, and now he's finishing it up, on the inks."

Designwise, Simonson points out that the Iron Man 2020 armor is actually in some ways closer to the old armor of the Gene Colan days than the stuff Tony Stark is wearing now. "Everybody seems to think of it as having 'teeth,' probably because it has these big things that wrap around the shoulders that look like giant cog wheels. And I can tell you—as someone who has had to do it—those things are a bear to draw. My hat is off to anybody who has to draw that character regularly."

While Arno Stark may be more ruthless than Tony, Simonson notes he's also not as successful, either as businessman or armored avenger. "Arno Stark's company is in financial difficulties; Stark has lost confidence in his ability to be Iron Man 2020—the few times he's shown up, he's had his head handed to him. But an opportunity arises when the daughter of one of his chief rivals at another international consortium is kidnapped. That rival comes to Stark and Iron Man to get his daughter back. The money he will pay for that service would supply the infusion of capital Stark needs to put his company back on its feet. So Stark decides to be Iron Man one more time.

"It turns out—without giving too much away—that the rival and Stark and the daughter all have a variety of conflicting agendas, by which a good deal of conflict is brought up."

—Patrick Daniel O'Neill



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4. Which group works for Supreme?

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By Derek Oswandel
Harrisburg, PA

(opposite page)
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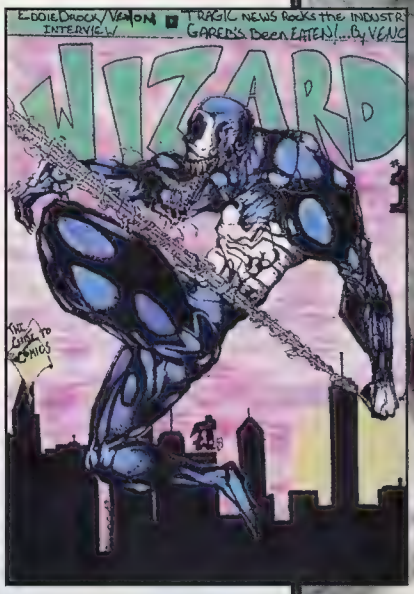

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HUNK & BABE
of the month

Hunk — COLOSSUS

This guy definitely waxes his back. And his legs. And his arms. (Ten bucks says that under that little pair of Tarzan Underoos lurks a waxed butt and...well, anyway...) So now that ol' Petey boy is a bad guy, will it stop the womenfolk from bringin' him home to momma? Mmmm, probably not. With the bod he's built up bench-pressing Long Island and popping sweats in the Danger Room, the ladies are really sweet on this big metal dude. And with Kitty Pryde definitely out of the way now, this big boy is fair game.

Babe — RAZE

If some superhero team leader gave me a costume that consisted of about two feet of material and a piece of dental floss that'd end up jammed in my butt, odds are I would go looking for membership in the Inferior Five or something. Anyway, for those of you who don't recognize our lovely friend Raze here—let's see a show of hands. Wow...everybody—she's the kinetic energy-wielding Babe from the pages of Now's new superteam supreme, the Syphons. Whether fighting super-villains or picking wedgies, Raze is always turning heads.

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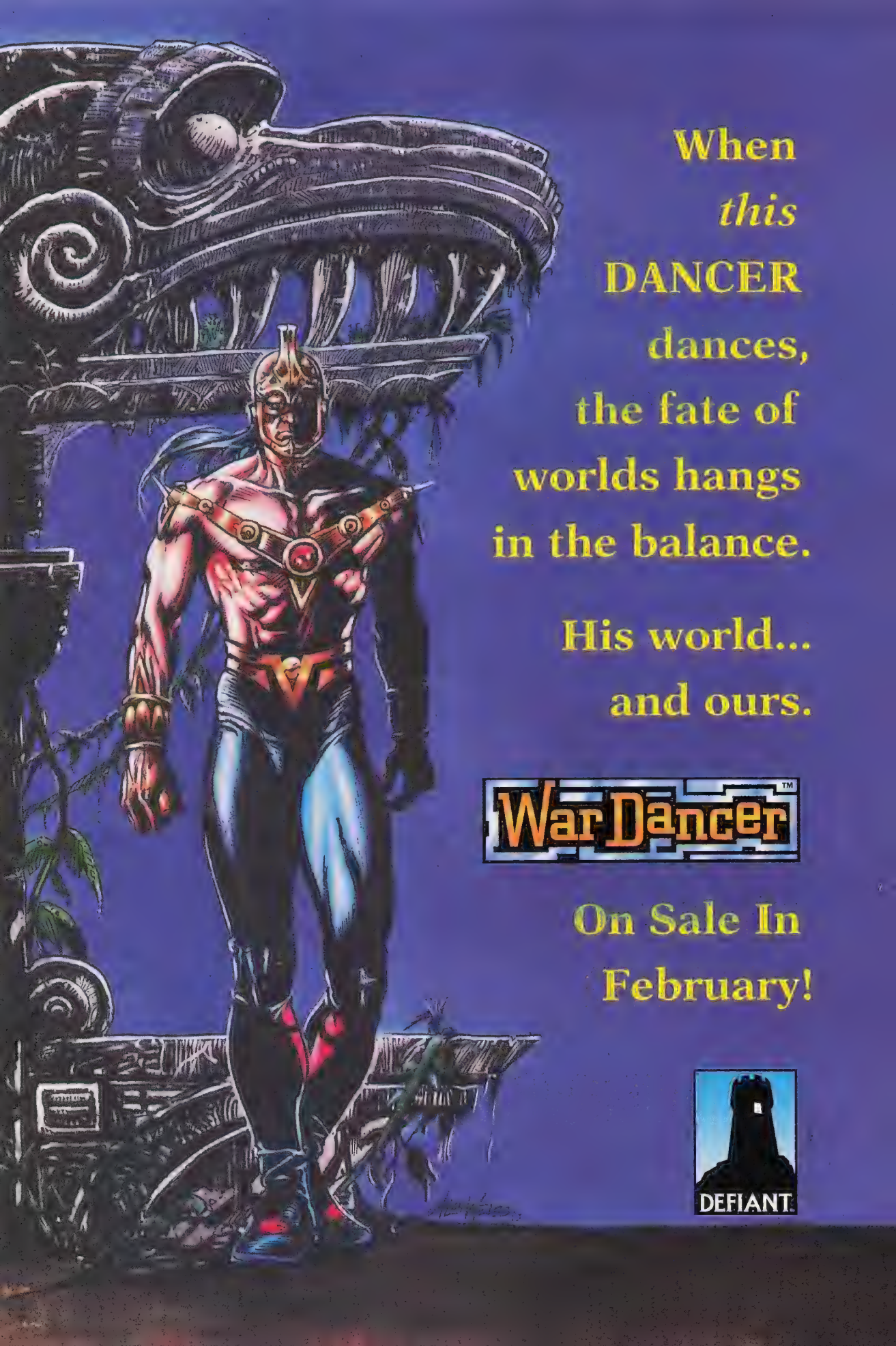
Colossus ™ & © 1993 Marvel Entertainment Group
Raze © & ™ 1993 Now Entertainment Corp.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DEFIANT

Hi, and welcome again to Brutes & Babes. I know all of you out there are hard at work on your Batman/Man-Bat pages, so I thought that I'd give you a few pointers on what you can do with 'em when you're done (other than send them to me, of course). This month, we'll be taking a look at a few of the "ins and outs," providing as many tips and pointers as we can fit into five pages about all you need to know about...

BRUTES & BABES

DRAWING POWERFUL COMICS WITH
BART SEARS

BREAKING INTO COMICS

SECTION 1:

Perhaps one of the most important abilities that you can develop which will help you grow and expand as an artist is the ability to appraise your work honestly. You have to be able to look at the work you produce and judge it against the work you've done before. Is it better or worse? What's better about it? What's worse? You also have to be able to judge your work against professional pieces that you see being printed.

In both cases, it's important that you be honest with yourself. It's very easy to fool yourself into thinking that your stuff's fine, that you don't need to learn anything, and that everybody who you show it to loves it. Sure, all your friends and family love it, and everybody wonders why you aren't drawing comics, or when you're going to start. Right. If you buy into that stuff, you're going to get stuck in a rut, and you're never going to grow out of it.

To learn something, you first must see what you're drawing that's wrong and then have the desire to change it. Honestly look at your stuff—don't kid yourself. And it's important that you don't take it personally when someone critiques your work. The work is personal to you, and you spent hours alone drawing it—but as soon as it's done, as soon as you ask someone, "What do you think?," you've got to put that shell on, grow a thick skin, and give people credit if they're honest in what they tell you. Most people aren't going to steer you wrong, and different people may see different things, different people may say different things, but different people's opinions will make you look at things in a new way.

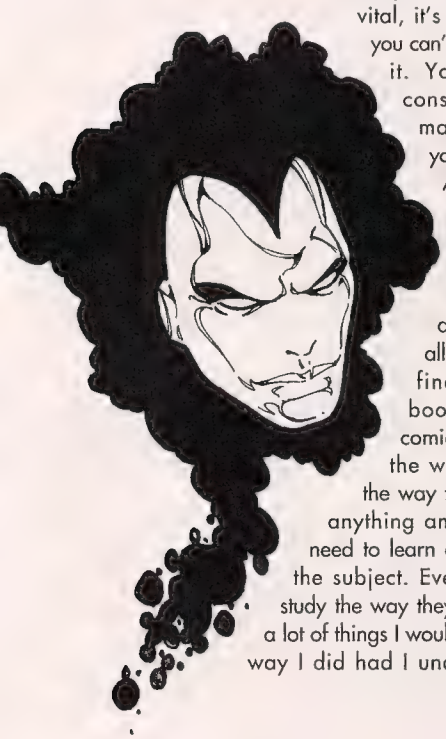
Sometimes the hardest thing to hear is that you need more work, or, "Yeah, that looks fine, but that hand is horrible." But that shouldn't bother you, that should help you, that should spur you on to go learn how to draw that hand, or to try to understand the forms underneath. You need a certain drive if you're going to learn anything, let alone how to draw comics; without that drive, you won't go far in the comic business.

You'll notice that there's a crude little drawing to the right. Everything in it is way out of proportion, and there's some very odd muscle things going on. This is a drawing that I did when I was 10 years old, which was when I first started drawing and when I first got the desire to draw comics. It was a little character I called Midget Man (remember, I was only 10). I printed this here to demonstrate that we all start someplace, and to show you that it is possible to improve through hard work, if you have that drive. I also wanted to let you know that when I did this drawing, I could look at it, and then look at a comic book, and understand that my work was nowhere near as good as anything being printed in comics. But that spurred me on to draw and draw and draw...

SECTION 2: TRAINING

I am a firm believer in self-teaching. I feel that a teacher can show you many things, a teacher can tell you many things, and that you can view many things, and you can study many things, but the most important thing is the time you spend alone learning. That's what I mean by self-teaching. You can't expect to walk into a room and have a teacher tell you something, and then walk out and know it. You have to go back and, if it's history, you need to read more books on the subject. If it's art, you need to practice.

I remember hearing somewhere that a coach once told a kid, if you want to play basketball, you should be a basketball. Carry that basketball around with you everywhere you go, said the coach, get used to its feel in your hand, become comfortable with the basketball no matter what you do, not just when you're playing a game of basketball with it. In the same way, if you're going to draw or ink comics or do any kind of art, you need to keep doing it constantly. Always be drawing, always be looking. Watch how things move, watch how they work, look at the form behind them. See what happens when you're talking to your buddy and he turns his head: How do the forms shift? How do they look as his head moves in space? Be aware of these things constantly; it's all important, it's all vital, it's all necessary, and you can't learn without doing it. You have to study constantly—it doesn't matter what subject you're trying to learn. Always have your mind on, always look and analyze.



As you teach yourself how to draw comics, read all the books you can find on the subject, books about the way comics're written, about the way they're drawn, the way they're inked, about anything and everything. You need to learn about all aspects of the subject. Even go so far as to study the way they're printed—there's a lot of things I wouldn't have drawn the way I did had I understood how they would look when they were printed.

And learn about art, not just comics. Take as many art classes as you can—even study sculpture. Sculpture will give you a good feeling of form and space, and how form changes through motion, how it occupies space, how form turns around on itself. Study painting, learn about color and spatial relationships. Suck in whatever you can. When you're teaching yourself how to draw—whenever you're learning—concentrate on form, not flash. Don't worry about cool ink lines or finish looks or other crap like that. Learn about form, learn how to draw. Learn what building blocks make up that body, what forms make up that car, what forms make up that house, what forms make up that gun. If you learn form, you don't need flash. Flash is the easy part—that's nothing. Study form, learn how to draw.

Now if you want to draw comics, obviously you have to look at comic books. I know I looked at a lot of comic books. But when you look at them, if you want to learn from 'em, remove the fan aspect from it. Who cares if Wolverine no longer has an adamantium skeleton? Look at comics and try to determine why you like the artwork. What's the artist doing that you find attractive? Then take it even farther. Is the art working? Is it clear? Can you follow the storytelling? Try to figure out why a particular style is successful, and why one isn't. Then try to look beyond the style—is the artist drawing good form, or is it all flash? Start analyzing, start looking at art in a more intelligent, inquisitive manner. Look at stuff you don't like and try to find good things about it. Is the artist a good storyteller, and is the form drawn nicely, and are the panels laid out well? Is it too distracting, is it this, is it that? Start picking things apart.

One thing you have to understand about any kind of art is that it's all subjective. You can look at any piece of art and pick it to pieces—it doesn't matter who drew it, when they drew it, how they drew it, what they drew, why they drew. You can pick anything to pieces. Start looking for the good points—the things that work—and understand why they work, and utilize the new knowledge that you've gained.

SECTION 3:

Pay attention in art class!!! Every assignment you hate, everything you think is stupid and which you don't want to do is actually worthy. Everything you ever learn about art will relate to comics, will relate to anything you ever draw, anything you ever paint, anything you ever ink, anything you ever color. Pay attention—it's all worthwhile, and it will all pay off. You'll be sitting there years down the road and you'll do something and say, "That's what that was! Now I know why I did that—now I know how to do that at will!"

It doesn't matter what it is—there's something of value in every art lesson. I'm not going to sit here and tell you that I loved everything I did in art class, or that I paid attention to every lesson, because I didn't. I didn't know any better then. I wish I had. But now you've got no excuse. I've been through it all, and I'm tellin' ya, pay attention. Try those assignments you don't like, because it will make a difference. Listen to your art teacher. For one, they know more than you. For two, they've done more than you. And for three, they're trying to teach you. Listen and learn.

SECTION 4: COLLEGES & ART SCHOOLS

I personally have almost no first-hand experience with colleges and art schools, other than the two I will mention later. But I have met and talked with and seen the work from a lot of people who have been to different colleges and art schools for their art programs, their illustration programs, or their painting programs, and in my experience, except for some of the better illustration programs, a lot of it is an extension of high school art classes. They teach a lot of art history, which is very important, but I can't honestly say that the best route is a college art curriculum or an art institute if you want to draw comics.

Drawing comics and commercial art in general requires a very specific skill. There are specific rules and techniques and guidelines that you need to master before you can become competent and paid to do it. If you want to paint or do serious illustration, then I would highly recommend a university art program or an art institute type of school. If you want to do comics and you're out of high school and you want to go to a school, I would suggest one of the two schools I'm going to talk about next.

SECTION 5:

Below, I've printed information about the Joe Kubert School of Cartooning and Graphic Arts in Dover, N.J., and the School of Visual Arts in New York City.

All those who want to apply to the Joe Kubert School of Cartooning and Graphic Arts...

• must have a high school diploma or an equivalent degree.

• must complete the application form and mail it in with a nonrefundable $25 application fee.

• must respond to two essay questions.

• must suggest three possible interview dates—the Kubert School can't guarantee that you will get these dates, but they will try to accommodate you. A personal interview is best, but if you live far away, they will do telephone interviews. Make sure you get written verification of the interview date. The second interview, which will be one week after the first interview, is always conducted over the telephone. In the second interview, they want to find out if you definitely want to attend school there.

• must have a portfolio containing a variety of your work, with a minimum of 15 pieces but no more than 25. Variety is stressed, in both materials and subject matter. Submit your most recent finished or unfinished work. You can submit photocopies or slides of your work if your live far away and are doing a telephone interview, but the portfolio must reach them at least one week prior to the interview. The Kubert School will return your portfolio approximately one month after the interview. If you're doing a personal interview, bring the portfolio with you.

Tuition for 1993 was $7,700, not including room and board. This figure is subject to change. The Kubert School is located at 37 Myrtle Ave., Dover, NJ 07801. Their phone number is (201) 361-1327.

All those who want to apply to the School of Visual Arts...

• must send their high school transcript.

• must send a 250-word essay on why you want to attend the school. Include your goals and interests.

• must submit a 10- to 20-piece portfolio. The School stresses that they would like to see original artwork—nothing copied from someone or something else—as well as creativity.

• must visit the school for a personal interview and portfolio review if you live within 250 miles of New York City.

• must submit a fully completed application along with a nonrefundable $25 application fee.

The School of Visual Arts would not release tuition figures over the phone. The School's Admissions Department is located at 209 E. 23rd St., New York, NY 10010. You can phone the Admissions Department at (212) 592-2100.

SECTION 6:

I may be slightly biased in my opinions here because I attended the Joe Kubert School for one year, and I also taught there for a year. I have personally never been to the School of Visual Arts, but I have met with and talked to many working comic artists who have gone there as well as several people who have taught there, and I think it's on a par with the Kubert School; its curriculum is useful in much the same way.

To my knowledge, both of these schools are expensive to attend, although I'm sure that any school you go to these days would be quite expensive. The benefit of a school like these, however, is that they offer a curriculum which is wholly devoted to illustration and commercial art. The teachers are or have been working professionals with years of experience. They've been out there—on the streets, so to speak. They've been through it all, and they bring with them a wealth of information. I know that at the Kubert School there are a lot of classes and a lot of homework, and it takes a lot of time. If you're going to go to college and you want to be serious and learn, then I'm sure either one of these places would serve you well. If you want to go to school and fool around and have a good time, then I wouldn't waste my money.

I don't want this to sound like an ad for these two schools, nor do I want this article to sound like an attack on other art schools. You can just as well go to a community college and work hard and study and teach yourself a lot and learn all that you need to know to break into comics, and a lot of people have done just that. And there's nothing wrong with that, and it's not an impossible task. But if you're gonna spend money to go to school, and you want to draw comic books, you might as well go to a school that's going to teach you how. These are the only two schools that I know of that come close to that. I know the Kubert school isn't perfect (I can't speak for the School of Visual Arts), but nothing is.

All that you get out of anything is what you've put into it. It's not your teacher's fault if you don't learn, it's not your school's fault if you fail. Learning has to come from yourself—no one can make you learn. You have to want to do it. You can go to one of these schools and learn how to draw comics, or you can sit at home in your basement with a pencil and some paper and learn how to draw comics. Some methods work better for some people, others work better for other people. You have to find what's right for you, and go at it at full speed ahead.

SECTION 7: COMPANIES

Ahh, the comic book companies... What follows on the next page is a list of comic book companies and the submissions editors to whom you should send photocopies of your original comic book pages.

In general, when you submit artwork to a company, they want to see at least three to four continuous pages—that is, a continuing story; they don't want to see splash pages or covers. Your whole package should be roughly eight to 12 pages long, so they can look at it quickly and get a good idea of what you can do. The most important thing they're looking for is your ability to tell a story. The next thing they're going to look for is your ability to draw a car, a telephone, a tree, a house, a couch, and so on. Basically, they're looking to see if you can draw. People are the last thing they'll look at; they assume that if you want a job in comics, you can already draw people. But if can you draw anything else, put it on your samples—let them see it.

When you send something to these companies, put a nice cover letter in the envelope. Print it clearly—if you can type it out, that's even better. Write a short introductory letter telling them who you are, where you're from, what your background is (if it's important), and thank the addressee for looking at your samples. Hopefully, they'll have the time to respond. Include an SASE—a self-addressed, stamped envelope—so they can just type out a response, pop it in the envelope, and send it back to you, good or bad. Any response is good.

Include your name, address, and telephone number on each sample and each page that you send in. They get shuffled around in the office and mixed up, so if you only have your name on one page, or just on the cover letter, or just on the envelope, they're going to look at the pages and have no idea who did them! Finally, when you send a package to somebody, don't expect to hear anything soon. But whenever you get another eight pages done, send photocopies of those in with another cover letter saying you sent a package in on such and such a date, and mention the pages in case they looked at them and remember 'em, and here's some more pages that you've done.

Then, in another month, send in another eight. And the next month, send in another eight. Just keep sending them in—don't get discouraged! These companies get lots and lots of submissions. A lot of times, they don't even have time to look through them. Or if they do, they look through them once a month, or once every couple of months. They're in the business of publishing comic books, and, sadly, a lot of companies are understaffed and just don't have the time to groom new talent. So you've got to work to get yourself noticed, you've got to strive to make your name memorable. Become a regular, so whoever gets the mail says, "Geez, there's another package from so-and-so."

There is no sure-fire, tried-and-true method to break into comics. But if you can remember a few simple things I've talked about here, it might give you a better chance. Now move on—go take a look at those companies, and good luck!

SECTION 8:

ARCHIE COMICS
(914) 381-5155
325 Fayette Ave.
Mamaroneck, NY 10543
Submissions Editor: Victor Gorelick

CALIBER PRESS
(313) 455-3599
621-B S. Main St.
Plymouth, MI 48170
Submissions Editor: Gary Reed

DARK HORSE COMICS
(503) 652-8815
10956 S.E. Main St.
Milwaukie, OR 97222
Submissions Editor: Edward Martin

DC COMICS
(212) 636-5400
1325 Avenue of the Americas
New York, NY 10019
Call for submissions guidelines

ECLIPSE ENTERPRISES
(707) 887-1521
P.O. Box 1099
Forestville, CA 95436
Attn: Submissions Editor

FANTAGRAPHICS BOOKS
(206) 524-1967
7563 Lake City Way
Seattle, WA 98115
Submissions Editor: Tom Verre

GLADSTONE PUBLISHING
(602) 776-1300
P.O. Box 2079
Prescott, AZ 86302
Submissions Editor: John Clark

HARVEY COMICS
(310) 451-3377
100 Whitshire Blvd.
Santa Monica, CA 91401
Submissions Editor: Sid Jacobson

HEROIC PUBLISHING
(310) 422-3528
6433 California Ave.
Long Beach, CA 90805
Call for submissions guidelines

INNOVATION PUBLISHING
(304) 232-7701
3622 Jacob St.
Wheeling, WV 26003
Submissions Editor: George Broderick Jr.

KITCHEN SINK
(413) 586-9525
310 Riverside Dr.
Northampton, MA 01060
Submissions Editor: Jim Vance

MALIBU COMICS
(818) 889-9800
5321 Sterling Center Dr.
Westlake Village, CA 91361
Call for submissions guidelines

MARVEL COMICS
(212) 696-0808
387 Park Ave. South
New York, NY 10016
Submissions Editor: Glenn Greenberg

NOW COMICS
(708) 205-2950
60 Revere Dr.
Northbrook, IL 60026
Submissions Editor: Barry Petersen

REVOLUTIONARY COMICS
(619) 530-4800
3841 Fourth Ave. #229
San Diego, CA 92103
Submissions Editor: Jay Allen Sanford

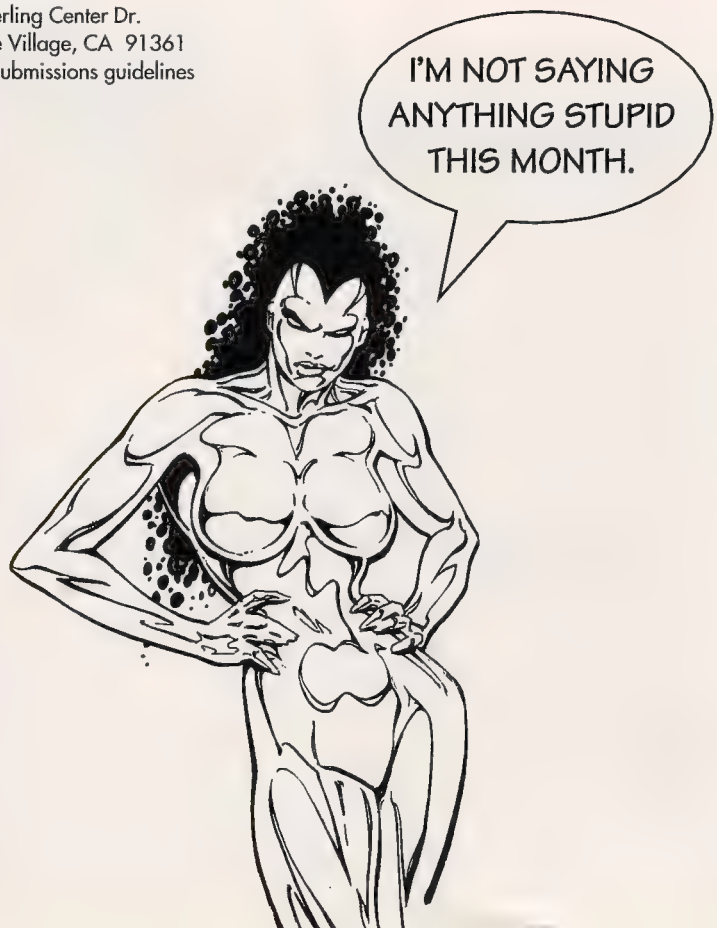
VALIANT
(212) 366-4900
275 Seventh Ave.
14th Floor
New York, NY 10001
Submissions Editor: Don Perlin

VIZ COMMUNICATIONS
(415) 546-7073
P.O. Box 77010
San Francisco, CA 94107
Attn: Submissions Editor

CLOSING:

It's time to put another Brutes & Babes to bed. Hope you enjoyed this one, and that it answered some of your questions. It's not as specific as it could be, but I think it gives you some helpful hints, and some good guidelines, and some insights (however biased or narrow-minded) that may give you a better understanding of what it takes to break into comics. It's not an easy task you've set for yourself—there's not that many comics out there (relatively), and there's a lot of people who want to do them. It's a good business, and I wish you all the luck in the world. Just remember, it takes a lot of hard work, and a lot of dedication, and a lot of sacrifice.

Well, I hope your pencils are sharp and your erasers stand ready. I hope you're cranking away on the second gigundus Brutes & Babes contest (now that was an unabashed plug). Anyways, thanks for reading. I'll talk to you again next month, and remember, keep drawing!



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THE DEFIANT UNIVERSE CARD COLLECTION
Keep it in *your* brain...and watch for it in February!

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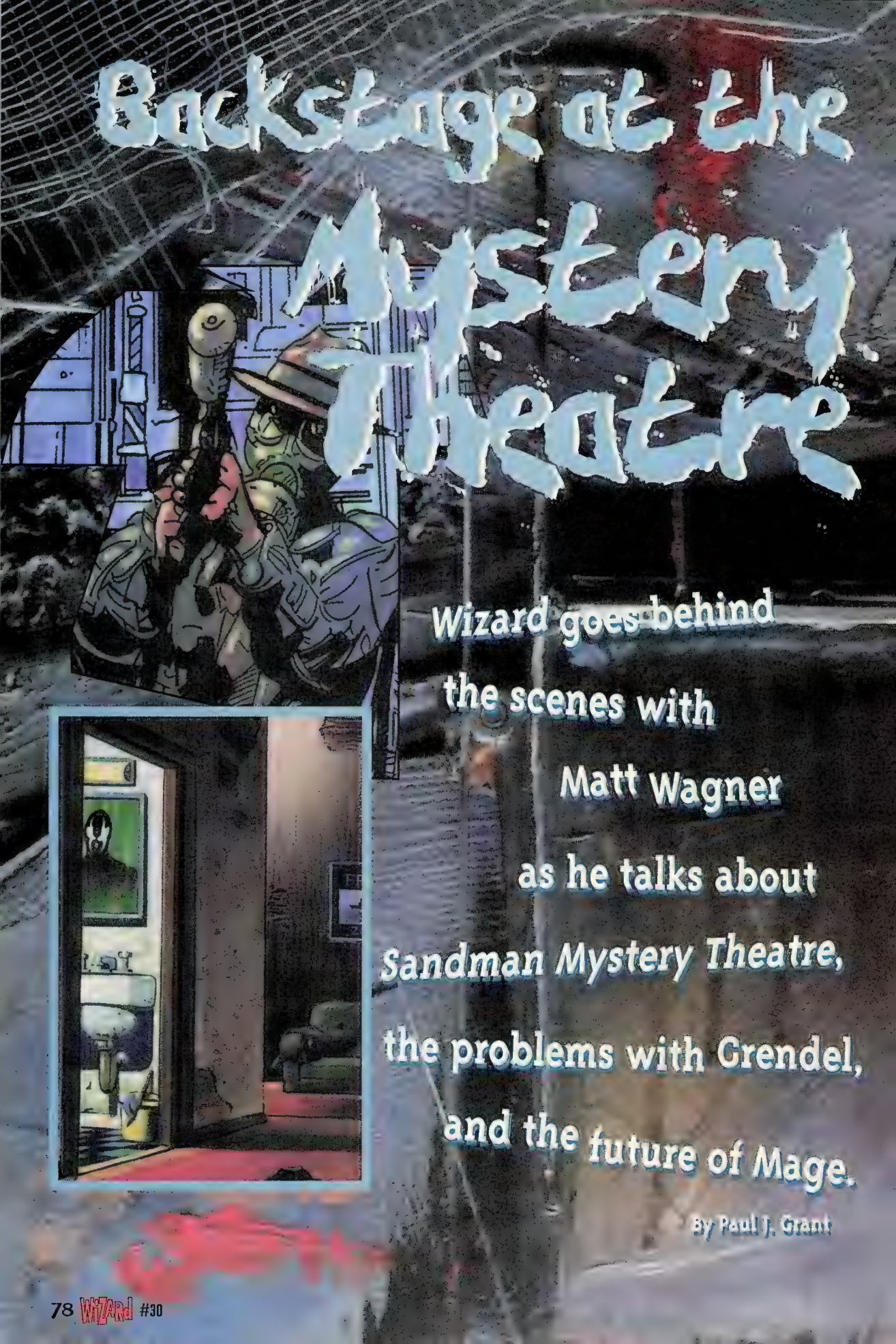
Backstage at the Mystery Theatre



Wizard goes behind the scenes with Matt Wagner as he talks about *Sandman Mystery Theatre*, the problems with Grendel, and the future of Mage.

By Paul J. Grant

When it comes to visiting the dark side of the human heart, Pennsylvania-born writer/artist Matt Wagner is no transient. *Grendel*, his long-running multifaceted series, spans ages and crosses genres. Currently, Wagner is writing Vertigo's *Sandman Mystery Theatre*, and is planning to revisit two more fan-favorite concepts in the near future.

WIZARD: How did you get involved in *Sandman Mystery Theatre*? Is this something you had been pitching to DC for a while, or were you approached by DC to do it?

WAGNER: I had been wanting to do something with Guy Davis, because I really liked *Baker Street*, the creator-owned series he did for Caliber Press. I thought he wasn't getting quite enough attention for as good as that series was, and as developed an artist as he is. I'd offered to write him a mini-series for DC. I figured I could probably get something pushed through over there. He's very talented, and they were looking to do quite a few things with me at that point, and I was looking to get my hands on a couple of the Golden Age characters that I had quite a fondness for.

So Guy went through a variety of the DC *Who's Whos*, and sent me a list of characters that he might like to work on, one being the Golden Age Sandman. He thought, however, that there was not much chance of ever getting a series running because of the [conflict] with Neil Gaiman's *Sandman* series.

Was that ever seriously viewed as a problem?

Actually, I thought that improved the chances of getting it done, because I knew that DC was trying to figure out some way to spin off a *Sandman* title. That was a very difficult thing to do, because the thing that makes *Sandman* special is Neil's writing. Unless you're going to try to pry four more monthly series out of Neil, you're not going to get the spinoff. I came up with the idea to kind of tie it in, to make use of the currently "hot" title, but basically to take a totally different approach. Instead of dark fantasy, we went with very earthbound dark crime stories that hardly veer into the supernatural at all, only in the aspect that Wesley Dodds is a "dreaming detective" who follows his dreams to clues and scenes and crimes.

That's more metaphysical than mystical.

Right, exactly. So I approached [Vertigo group editor] Karen Berger about it, and she was all for it. She actually had seen Guy's work before and really enjoyed it, and had even been thinking of calling him and offering him some Vertigo work. This was before she had coalesced all her titles under the Vertigo imprint. They were trying to figure out some way to do that, but it was in the initial growing stage of getting the series out that they came up with Vertigo.

What inspired the idea of doing the stories in "acts," as you described the chapters?

From the very beginning, I had thought of doing four-chapter storylines, the reason being that I wanted to have a regular exchange of artists, something I had done for a long time on *Grendel* but didn't see being done a whole lot elsewhere yet. Neil Gaiman plays around with it, but because of various, um, "production problems," I guess I'll say, he often ends up having to juggle artists, as opposed to setting a structure for a certain number of chapters for each story from the beginning and trying to go with a different artist for each and every story arc. So I chose four chapters, because that way I can neatly fit three artists into a year. I also thought that, once collected, four chapters would be about the thickness...of a pulp magazine.

And you plan to stay with the rotating artistic teams?

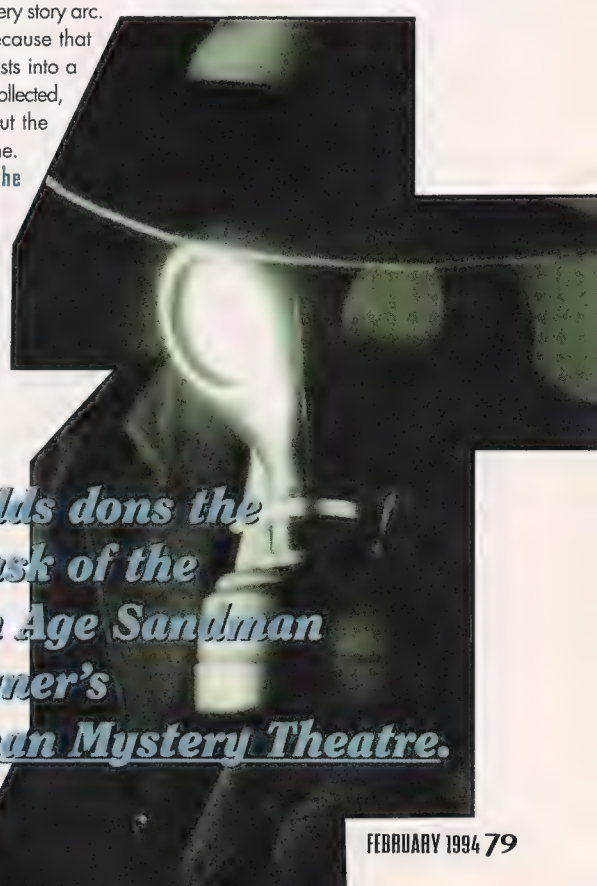
Yes. To start off the second year, we're going back to Guy Davis with #13 through #16. It's a storyline entitled "The Vamp." I know that R.G. Taylor is going to return for the third story arc in the second year, just as he did the third arc in the first year. R.G. is a schoolteacher, so he's normally available for artistic assignments only in the summer. This works out real nice for him and us.

Do you plan the story assignments for specific artists, playing up to their strengths and avoiding their weaknesses?

Yeah, I do. I always have. With *Grendel*, I think you'll see, if you trace the growth of the story, that each storyline tried to match the idiosyncrasies of the artists involved.

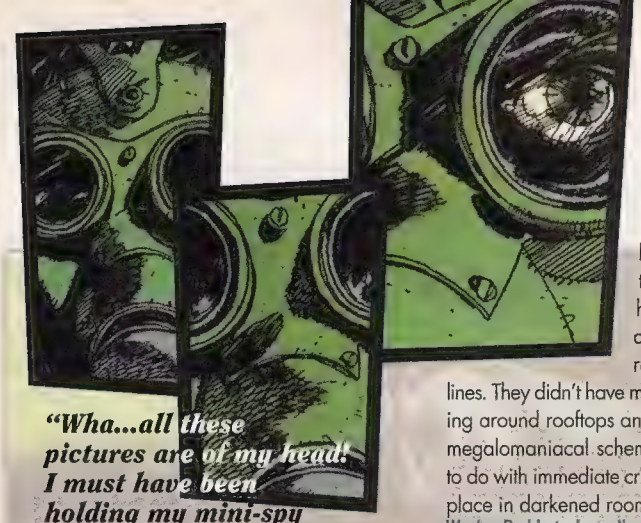
Can you give an example of how that works, either with *Grendel* or *Sandman Mystery Theatre*?

I guess the most obvious and glaring example in *Grendel* is the difference between the second and third story arcs, between the Pander brothers' run, which was known as "Devil's Legacy," and the Bernie Mireault run, which followed it, and was known as "The Devil Inside." The Panders had a very flashy, garish, almost lascivious style at that point, so it was a very fashion-oriented storyline which took place in a very fast-paced milieu, in the midst of New York society. Bernie Mireault's work was very intricate and internalized, and although [the story] took place in New York as well, it took place on an entirely different social strata and level of narrative. In regards to *Sandman Mystery Theatre*, I set the second story arc, "The Face," in Chinatown, because I thought John Watkiss would draw interesting-looking Chinatown



Wesley Dodds dons the gas mask of the Golden Age Sandman in Wagner's Sandman Mystery Theatre.

Wesley Dodds, Sandman ™ & © DC Comics. All Grendel artwork ™ & © Matt Wagner.



"Wha...all these pictures are of my head! I must have been holding my mini-spy camera backwards!"

settings. There's quite a bit of controversy about that, actually.

Wasn't that mainly because of the coloring for the Asian characters?

Mainly because of the coloring, but we also got some letters from people who don't like the way John draws Asians. He draws them "evil looking," but if you really look at it, he draws everybody sort of long and snaky-looking.

Sometimes it's tough to get out of the shadow of political correctness.

Absolutely, especially with a series like this, where I'm trying to approach hate crimes in a bombastic, pulp-laden manner.

A large part of the attraction of writing a book like *Sandman Mystery Theatre* is the opportunity to do a period piece, to examine another time and another place.

But the reason to do that is to define our own time and our place, which is why I chose the hate-crime motif. Look at other period crime dramas that are renowned and highly touted. Two examples that come to mind immediately are [the films] *Bonnie and Clyde* and *Chinatown*. They're both period dramas, but they're both more about the time period they were made in than the time period they are set in. *Bonnie and Clyde* has to do with rebellion, and, of course, it was filmed in the 1960s. *Chinatown* has to do with deep-rooted corruption in government and public works, and it was filmed in the '70s, at the same time the Watergate scandal was going on. So with *Mystery Theatre*, I'm trying to approach this as period drama and show us ourselves in our past.

Intolerance is a subject that's on everybody's mind right now, and it's going through a lot of redefinition, the same way rebellion went through a redefinition in the '60s and attitudes towards authority went through a redefinition in the '70s. Individual deep-rooted intolerance is the approach I'm taking with *Mystery Theatre*. Part of that stems from stuff I'm interested in writing about, but part stems from trying to remain true to what I found in the Sandman when I went back and looked at the first year or so of his Golden Age adventures. They were really intimate storylines. They didn't have much to do with swinging around rooftops and breaking up large megalomaniacal schemes. They had more to do with immediate crimes, things that took place in darkened rooms.

Wesley Dodds isn't really a swashbuckling character. He's more of a figure in the shadows.

Again, that stems from me trying to redefine things based on what I found in the initial version. Although he is sort of the prototypical bored, square-jawed playboy, when you look at the costume and the character, he's really insular and non-aggressive. To go out wearing a gas mask is to shut yourself off from the horrors of the world. You're even horrified by the very atmosphere with that disguise.

Neil Gaiman pointed out to me that a gas mask is possibly the single worst disguise anyone could use because, while it does cover the face, it limits your vision, you can't hear anything but your own breath, and everything smells like a gas mask.

Right. And his method of combat is very noncombative. He puts people to sleep. In fact, I was very proud of the fact that, in the first storyline, he doesn't strike an active blow against anybody until the very last scene, the last moment of the big showdown, when he knocks down the wicked stepmother with the butt of an axe.

Wesley embodies the concept of passive-aggressive, doesn't he?

Yes, surely. He's very much a man with two personalities.

He seems so bookish, but obviously Dian is attracted to that aspect of his character, and knows there's something going on with him below the surface.

Yeah, she's attracted to his depth, whereas most of the people she's used to are the club-hopping idle rich.

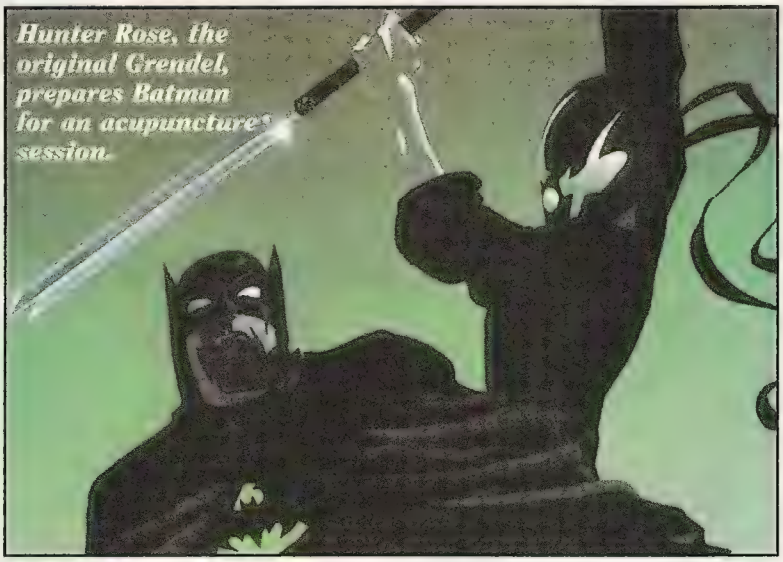
Your basic 1930s version of head-banging party animals.

Right. If it was today, they'd all be snorting coke and going to discos. In fact, in the upcoming storyline with Guy Davis, we have a scene with pot smoking in the '30s. Everybody seems to think that pot exploded into the world in the '60s, but in fact, it had been around for years with the underground youth. I don't know if you know this, but Robert Mitchum did time in prison for marijuana possession.

Yes, I did. I mean, I've read *Hollywood Babylon*.

They used to call it "muggles" back then. [*Laughs*] In a couple of Raymond Chandler's Philip Marlowe novels, Marlowe visits rundown buildings where he can tell by the smell that the manager deals "muggles" on the side. When you're writing a period piece, you have a certain responsibility to make sure you're in the appropriate frame of mind. A lot of people have written in and said, "People didn't think this liberally back then," but I tend to disagree. There were many free-thinkers back then. It just wasn't that common, and Wesley stands out in the crowd for his open mind.

Internally, I somewhat base Wesley and Dian on Dashiell Hammett and Lillian Hellman. Dian especially I tend to think of as a young Lillian Hellman. Of course, they were early members of the Communist party, and underwent quite a dredging during the House Un-American Activities Committee hearings in the 1950s. Hammett did



Hunter Rose, the original Grendel, prepares Batman for an acupuncture session.

Grendel wins the gold medal for pole-vaulting using only one hand!

time for refusing to testify about fellow members of the Party.

How do you research the stories?

If I have an idea for a story, I just look around for information about it. Again, with it being so character-driven, it's a little bit easier for me, because I don't have to work it around special events, although we are working up to the 1939 New York World's Fair. In Guy's initial batch of development sketches that he sent in before the series began, there was a revamp of a character that Roy Thomas had in the original secret origin of the Sandman, back in the 1980s [*Secret Origins #7*]. In Roy's version, the Sandman first appears at the New York World's Fair, fighting a character called the Phantom of the Fair. Guy totally redesigned the Phantom of the Fair's costume to this bizarre, pseudo-S&M leather gear. We're eventually going to run our version of that story, but it will be a little bit in the future, because I want to stay in 1938 as long as I can, and the Fair took place in 1939 and 1940.

Guy is a very interesting artist.

He's very good at settings. He really captures mood and drama. He also has a free, expressive pen line which I really like. He has a very organic approach to things.

Some people characterize the way he draws faces as "lumpy."

Well, he draws people less than pretty, and I like that. R.G. Taylor, on the other hand, is very much photo reference driven, so his characters are very naturalistic. Their proportions are very human, not very heroic.

He's got a pin-up quality to his work. Not a modern-day, double-spread pin-up, but more in the style of the 1940s.

Absolutely. The work he did with Dave Darrigo on the *Wordsmith* series deserved a lot more attention.

Let's shift gears here and talk about your best-known work. What have you got planned for Grendel?

I've just started a four-page painted backup feature that will appear in the second story arc of *Grendel Tales*, called "Devil's Hammer." The painted backup feature will be a series of short stories that all connect together, and indirectly lead into *Batman/Grendel II*.

Stories in *Grendel Tales* will lead into a second Batman crossover?

Yes.

Very clever. Almost devious.

[*Laughs*] Diabolic is perhaps a better term.

Why do you think *Grendel* excites its readers' imaginations to such a degree, whereas most comic books are read, digested, and mentally discarded, usually in a matter of five minutes?

Generally, I strive to have a lot of resonance to my work beyond the original reading. I do that by not presenting any pat moral answers to any of the problems I enact in my stories. I tend to pose questions more than...answers, and that always stirs a lot of debate amongst the readers.

Initially, I think people appreciate *Grendel* for the fact that it does its job as a storytelling device. It takes them places they weren't expecting. I think it's safe to say you never know quite what to expect from *Grendel* next, and that's also its saving grace for keeping me interested. I tend to have very feverish artistic interests, and if I couldn't keep changing it and reinventing it every time, I don't think I could keep with it.

Which is your favorite incarnation of Grendel?

I don't think I really have one. Every time I turn it over, it's because I need a new one. In fact, even though I keep coming back to Hunter Rose, because he's a very popular character, I find every time I do come back, he's a little meaner than the last time I wrote him, because I'm more tired of him. So to keep him interesting, I have to make him even more despicable. [*Laughs*]

The Grendels run the moral gamut from pure hero to pure villain.

Never pure hero, I would say. Even Grendel-Prime, the one that was in the *War Child* mini-series, had a very heroic purpose, but the way he carried it out was very horrific in many ways.

He certainly embodied altruism, though. He had absolutely no sense of ego.

He had no sense of ego, but his altruism was singular to the point of exclusion of the rest of the world. All that mattered was the Khan's will and the Khan's heir, and he killed a whole bunch of people in the process of getting that kid on the throne.

Many of whom were vampires, who really don't count.

Yes, but many were not vampires, too.

Were there any Grendels before Hunter Rose?

Yeah, I think so, and I keep getting submissions from people, some of them pretty good, that have to do with Grendels in the past. I think once I get the time, I'll probably start another spinoff series about past incarnations.

Grendel of ancient Rome...

One submission is a Grendel of ancient Rome, which is pretty nice, actually.

You've certainly taken things far ahead into the future.

So why not into the past? The stretch

***Grendel-Prime, the ultimate warrior/savior, in* Grendel: War Child.**

"Grendel-Prime had a very heroic purpose, but the way he carried it out was horrific in many ways."

into the future came about, again, as a result of my being continually dissatisfied with the state of affairs in my own work, and having to constantly mold, push, reshape, and rethink things. As I started the third story arc with Bernie Mireault, the Brian Li Sung story, I realized I wasn't going to be able to keep this up much longer without getting trite and ridiculous, having the next person in line pick up the mask, you know. And Bernie, in a chance comment to me, had asked if Grendel could ever inhabit a crowd. So that evolved into making it a distinct social rank within society, and taking it from being the most horrific of terms to being one of the most honorable of terms in that world.

Turning it into a battle cry. It's a very potent symbol.

The fact that I can keep reinterpreting it shows exactly how potent.

What aspect of yourself do you invest in the concept of Grendel?

It's more the world around me than the aspects within me. For example, I was dating a woman [who had a young child] just before I came up with the Christine Spar story, and it was the first time I ever got to see fiercely protective motherly love up close, so that's what spawned that. Obviously, there has to be some empathy with what I'm writing, but I've said in the past that *Mage* is me writing about myself and *Grendel* is me writing about the world around me.

What a wonderful segue to the "obligatory *Mage* section" of the interview! As older readers might know, *Mage* is a planned trilogy, a loose, modern-day retelling of the Arthurian legend, of which one chapter is finished. Now that people are no longer asking, "When is *Batman/Grendel* coming out?," I imagine the question you're most asked is "When is *Mage II* coming out?"

Never! [*Laughs*]

It's a completely dead issue. We'll never see it...?

No, no, it will come out. When is a little hard to say. It looks like I'll be doing *Batman/Grendel II*, and I want to get that out before I do *Mage II*.

You know, I first saw artwork for the original *Batman/Grendel* series when I first met you at the 1988 Chicago Comicon. How did you feel when *Batman/Grendel* finally came out, after all those years?

Well, it was almost anticlimactic, for sure. It was certainly exciting when I finally got a copy, but it wasn't quite the rush of ecstasy that I had originally anticipated. It was done and colored and ready to go for almost three and a half years.

The delay, of course, was due to Comico's filing for bankruptcy protection in 1990—Comico was *Grendel*'s first publisher—which wrapped *Grendel* up in legal red tape for over two years. Did the bankruptcy court treat *Grendel* as one of the assets of Comico?

Yes, and for various political reasons, [I wasn't paid], mainly in an attempt to keep me from taking the *Grendel* property away from Comico, which I ended up doing anyway. [*Grendel* is now published by Dark Horse Comics.]

When you first signed with Comico, didn't you retain rights as creator?

I had rights as creator and bankruptcy clauses, but all that stuff goes right out the window in a bankruptcy case, because any contract you sign with a publisher is a civil contract, and bankruptcy law is a federal law, which outweighs it.

Can you give us any details about *Batman/Grendel II*?

No, we don't have any contracts signed at this point, so that would be premature.

So after you get done with *Batman/Grendel II*...

I'll probably start *Mage II* immediately after that.

What kind of format are you looking at for *Mage II*?

I have no idea. It will be fully painted artwork. It will probably be in some sort of bookshelf format, but maybe not. Maybe I'll go with the same sort of format as *Grendel Tales*, with good glossy paper, but not perfect-bound, you know? About half the number of pages per installment.

You have the whole story worked out in your head at this point?

To a great degree, yeah.

And how long have you had it worked out in your head?

For a great while. [*Laughs*] It was originally put on hold as a result of the negotiations for the first *Batman/Grendel* crossover popping up. They seemed to drag on for a while, and I didn't want to get started on *Mage II*, which is going to be a significant chunk of work, about 400 pages worth of stuff, with *Batman/Grendel* looming right there, almost being signed at any given moment. And when it was finally signed, all that brouhaha with Comico filing for bankruptcy happened. So there's always something just standing in the way.

Do you have any other projects in the works?

Isn't that enough? [*Laughs*] Between *Grendel Tales* and *Sandman Mystery Theatre*, that's two books a month.

The Christine Spar Grendel and Argent the Wolf locked in mortal combat.

But that's only writing one, and four pages of painting. I mean, John Byrne could do that in a weekend, right?

[*Laughs*] He sure could, couldn't he? But that's enough for me, for now. Someday I am going to finish *The Aerialist* [an alternate future story], but I really don't know when. So far, it's been only three eight-page sequences in *Dark Horse Presents*, but people keep asking me when I'm going to finish that. It will happen when it happens. I've also got an erotic narrative that I've been working on for a long time that will one day see light of day, but that's about it.

No shortage of ideas, though.

I'm sure I'm never going to have another dry period like I had when the Comico fiasco happened, because I'm forewarned and forearmed this time. I won't let myself get caught in legal stuff like that again. The mental pressures and fatigue caused by that whole scene were debilitating. I had been working on *Grendel* for eight or nine years, and suddenly I couldn't anymore. My character had been snatched away from me for no good reason. But now, I figure I'm here to stay. ☆

Paul J. Grant is a freelance writer based in West Bloomfield, Mich.

The Many Faces of the Devil

A look at the various incarnations of the state of mind known as Grendel

Hunter Rose: First appeared in *Comico Primer* #2 (1982). The first of the known Grendels, Hunter Rose ruled the criminal element of the entire east coast. In his Hunter Rose identity, disguised as a wealthy socialite, Hunter adopted a young child named Stacy Palumbo, who ended up causing his downfall. When Stacy discovered his secret journals, she set him up to be destroyed by his old enemy and nemesis, Argent the Wolf. Hunter was killed in a battle with Argent which left the Wolf partially paralyzed.

Christine Spar: The daughter of Stacy Palumbo, Christine first appeared as "author" of the "Devil by the Deed" back-ups running through *Mage* #6-#14. After writing about Hunter Rose's deeds as Grendel many years after the fact, she herself became Grendel in *Grendel* #1 (1986). Christine and Argent both perished in thier epic battle in issue #12 (1987).

Brian Li Sung: The boyfriend of Christine Spar, he first appeared in *Grendel* #2 (1987). Overwrought with grief over the death of Christine, Brian took on the Grendel persona in *Grendel* #13 (1988). He was killed by Sergeant Albert Wiggins in *Grendel* #15 (1988).

Sergeant Albert Wiggins: Originally worked on the Christine Spar/Grendel case for Argent. First appeared in *Grendel* #5 (1987). Five hundred years after the Li Sung incident, Wiggins, still alive thanks to cryogenics, became Grendel briefly and killed his wife because of it. He never wore the costume, and was "one-with-Grendel" only for issue #20.

Orion Assante: First appeared in *Grendel* #24. Led a crusade against the corrupt religious system which had taken over society. After the fall of the church, Orion became the leader of North America. Orion then started consolidating the world's governments into one. Members of his military group, Orion's Sword, began calling themselves Grendels. Orion developed a weapon called the Sun Disk and used it to sink Japan, the only opposition to global unity. When this was completed, Orion declared himself ruler of the globe and the first "Grendel-Khan," or ruler. Orion later gave birth to a son by having an embryo implanted inside himself. A few years later, he passed away in his sleep.

Gregor [illegible]: First appeared in *Grendel: War Child* #1. A supersoldier created and trained by Orion Assante to protect his son Jupiter and ensure his ascension to the throne, Grendel-Prime succeeded in his task, then set off into the sunset.

Jupiter Assante: First appeared in *Grendel: War Child* #1. Became the Grendel-Khan after deposing Laurel Kennedy with the help of Grendel-Prime. Through *Grendel: War Child* #10, he remained in power for at least 10 years.

CURRENT GRENDEL TALES

In *Grendel Tales: Four Devils, One Hell*, Grendels are still a class of warriors, but by this time have developed into free-roaming individuals who help out those in need. They can be assigned to guard objects, find criminals, and so on. They form chapters or groups in big cities, and New Orleans is the headquarters of all Grendel activity. In *Grendel Tales* #1, we are introduced to several new characters, including:

Calhoun: A rogue Grendel who does not obey the typical Grendel code of ethics. He gambles big and donates his winnings to an orphanage.

Josef Mantovani: Not actually a Grendel, he has the unique ability to break steel blades with his bare hands. He was offered the chance to become a Grendel, but turned it down.

Alfred Bixby: Originally the accountant of the Miami chapter of Grendels, he became a Grendel himself, and then went insane after becoming addicted to gambling. He is now determined to find "the relic" which came to him in a drug-induced craze.

Alfred Bixby

Gloria DeVere: A Grendel who collects art. She is tracking a collection of art which is being transferred into the possession of the New Orleans Grendels.

Randley Benton: The Grendel who is curator of the New Orleans' Grendels art collection.

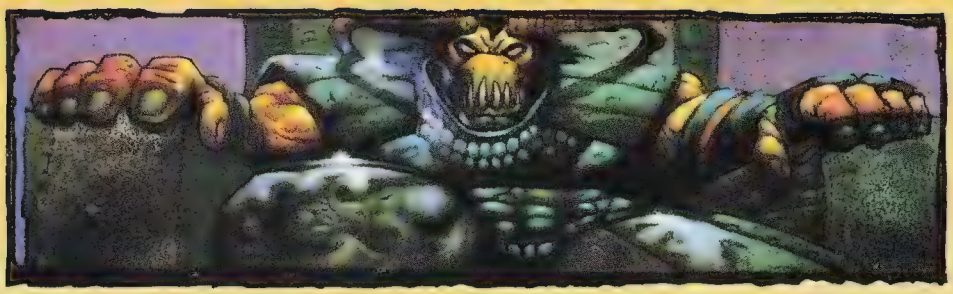
Dulac: A Grendel who kills everyone whose bloodline would promote that person to Grendel-Khan ahead of the leader of the New Orleans Grendels.

—William A. Christensen and Mark Seifert

Gloria DeVere

Orion Assante

WOULD YOU BUY A CAR FROM THIS MAN?



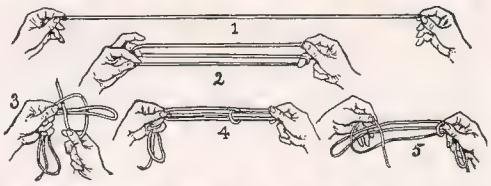
Probably not, but you wouldn't think twice about driving away in an absolute cherry 1969 Chevrolet Camaro, complete with an original hand-painted Melting Pot image atop the hood. Compliments of the folks at Kitchen Sink Press and Wizard Press. You'll have an excellent chance to win it, too...just watch for the first three issues of Kitchen Sink's latest title *Melting Pot*. In this new world from Simon Bisley, Kevin Eastman and Eric Talbot, you're cast into a quagmire filled with ghouls and a constant fight to survive. If you read the first three issues, you'll be able to answer three questions we'll ask in issue 31 of *Wizard*. Send in the sweepstakes certificate with the three correct answers, and BINGO! You qualify for the jackpot drawing! Stay tuned.

KITCHEN SINK WIZARD MELTING POT CAMARO SWEEPSTAKES

"This custom '69 Camaro, Kevin Eastman's personal hot wheels, will be picked up by some lucky *Wizard* reader. The entire hood is hand-painted by Simon Bisley and Kevin Eastman. Incredible, mind-jolting, original Melting Pot art and a collectible car. Don't miss your chance. This is one bad ride!"

WIN IT HERE!

IN THE



FIVE EASY STEPS TO CREATING YOUR OWN ASHCAN.

By Phil White

It's a blast to make up stories in your head or plot them out with your pals, but unless you get your masterpiece on paper, you'll never see it in print. Here's a formula, in five easy steps, which tells you how to produce your very own ashcan comic book.

Step One: Writing

Start by writing a brief synopsis of the entire story. This can be any length you want, but the more detailed the better. Don't forget to include a beginning, a middle, and an end (though not necessarily in that order), and remember such mundane things as plot and theme. Got it? Great. Now list all the pages for your comic, one through whatever. Using the page numbers as an outline guide, break your story synopsis down into a page synopsis.

At this point, some writers turn their script over to a penciler for interpretation, in essence making the artist a co-plotter. In that case, the dialogue is written after the story pages have been drawn. This is a technique used by Stan Lee, and it has come to be known as the Marvel style of comic writing. If this is your very first comic script, or if you aren't the pencil artist, I highly recommend that you write in "full script" mode. A full script includes panel descriptions and dialogue. With a full script, your artist can allow appropriate space for captions and dialogue balloons, and he'll know how to place characters properly. To continue in full script mode, break each page synopsis down into individual panel descriptions.

Once your story is completely outlined this way, proceed with the dialogue. Be sure to distinguish between captions, word balloons, thought balloons, and sound effects, and make sure it's clear who's saying and thinking what. Figure 1 is a sample page from my current project, *Ogre*. Note that the page number is underlined and in boldface, the panel numbers are underlined, the panel descriptions are typed in upper- and lowercase italics, and the dialogue is typed in uppercase. This should help both your penciler and your letterer differentiate between the various parts of the script.

Because comics are a visual medium, sometimes it's necessary for the writer to do a layout sketch of a page as it's being written. This sketch can help you tighten or loosen the flow of action on a page. It can also be a useful guide for your artist.

Figure 2 is my thumbnail sketch of page 16 from *Ogre* #2. Writing fight scenes is not my forte. Neither is drawing, as those of you laughing at this attempt will agree. Before I could write the dialogue for this page, though, I had to visualize how each panel would appear.

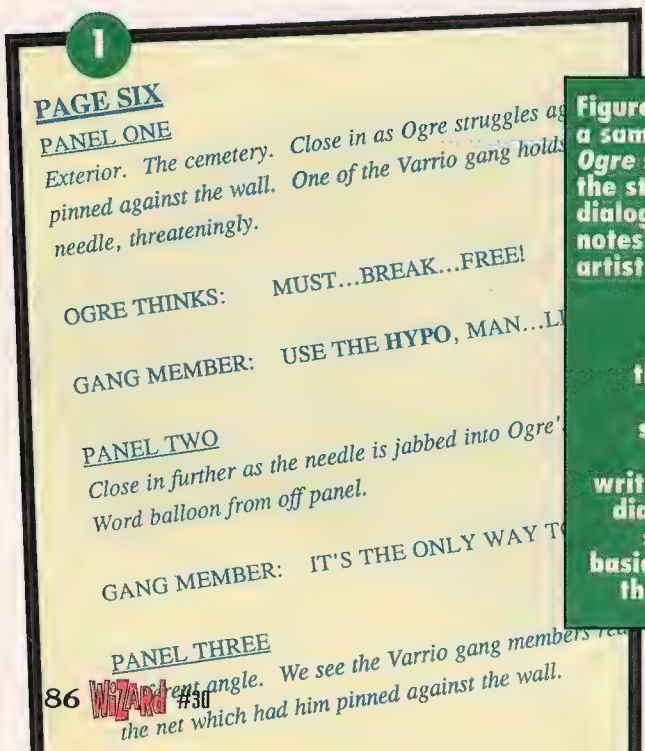
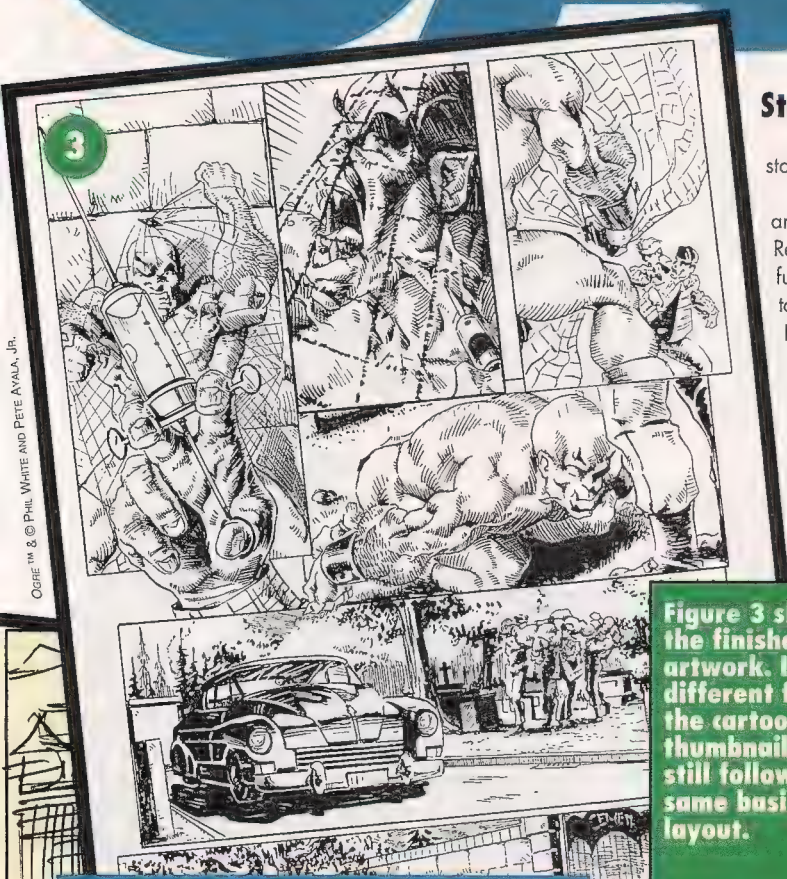


Figure 1 shows a sample of the *Ogre* script with the story's dialogue and notes to the artist.

Figure 2 is the writer's thumbnail sketch. This helps the writer plan out dialogue, and serves as a basic layout for the penciller.

CAN



Ogre™ & © Phil White and Pete Ayala, Jr.

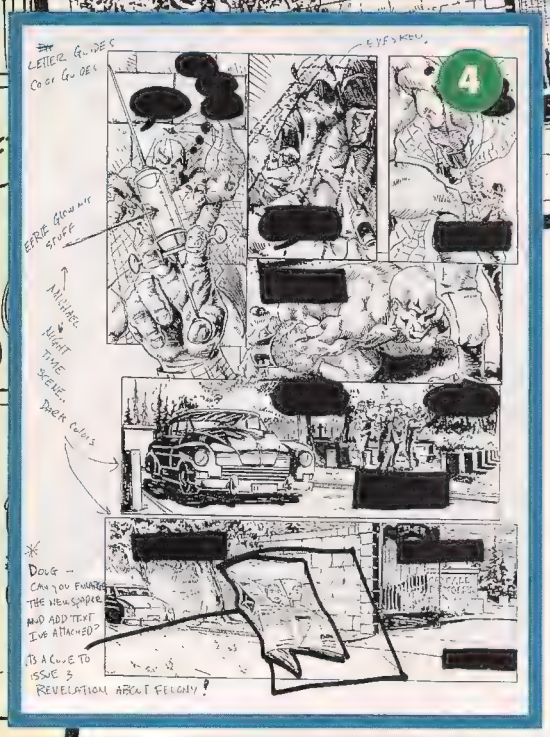


Figure 3 shows the finished artwork. It's different from the cartoonish thumbnail, but still follows the same basic layout.

Figure 4 demonstrates the difficulty of fitting in the captions and word balloons.

Step Two: Drawing

Finished with your script? Good. Now it's time to start penciling.

If you haven't done so already, take your full script and start drawing thumbnail layouts of each page. Regular readers of *Wizard* know how wonderfully useful the Brutes & Babes column by Bart Sears can be to both beginning and intermediate comic illustrators. Because you can learn a lot more about design, pencils, and inks by reading Bart's column, I won't go into details here. Another great source for beginning comic artists is the book *How to Draw Comics the Marvel Way*, by Stan Lee and John Buscema.

Just in case Bart hasn't mentioned it, though, I suggest you seek out an illustration board which is geared for comic book pages. These boards come preprinted with blue guidelines which are invisible during photo processing, and they will save you time and keep your artwork consistent with industry standards. My personal favorite is the Comic Book Page, manufactured by Blueline.

Figure 3 shows the finished art for page 6, as penciled and inked by *Ogre* artist and co-creator Pete Ayala. On those rare occasions when Pete elects to follow my thumbnail layout, he manages to put his own terrific spin on it. This time, he added some nice perspective to panel one and narrowed panel two for a more threatening close-up. This also gave him room to put a lot more "punch" into panel three. His use of shadow to cast a demonic look on the Ogre character in panel four was very effective.

Step Three: Editing

After the pencils are finished, you may find a few surprises. If you plotted the comic Marvel-style, without a full script, you may be in for more shocks than Spidey ever got from Electro.

No matter how different from or similar to the original page synopses the artwork turns out to be, though, this is your opportunity to improve dialogue, add captions, or suggest changes to the penciler. If your artist didn't leave enough room for word balloons in a certain panel, now's your chance to shorten the dialogue. If the figures in the panel aren't where you planned them to be, this is the time to rewrite dialogue and other copy to fit the art. If you don't check things, and just send the artwork and the original script on to your letterer, you could wind up with a pretty garbled comic book!

Once you've finished editing and rewriting, make photocopies of the penciled art, and mark the areas where you think the captions and word balloons best fit. Don't forget: here in the U.S., most people read from left to right and top to bottom. Now you can turn the art boards, your rewritten dialogue, and the marked photocopies over to your letterer.

When you have a detailed artist like Pete working with you, it can be tough deciding what part of the rendering must be covered up—just look at the dilemma posed by figure 4.

Step Four: Lettering

There are several ways to go for the do-it-yourselfer. You may choose to letter on the artwork itself, on overlays, or on removable labels. Most comics I've scripted were lettered on the boards, right over the pencils, before the art was inked, making the word balloons and captions an integral part of the finished art.

Whether you use hand calligraphy, a typewriter, or a computer to generate your lettering is strictly a question of preference, ability, and budget. On *Ogre*, we used hand lettering on removable labels. To use the removable label method, start by putting tracing paper over the panel and pencil in your letters and balloon outlines. Transfer the preliminary rough outlines to four-by-five-inch removable labels (I prefer Avery labels). Next, lightly pencil lettering guidelines; they can be erased after the ink dries. Some letterers use a small plastic drafting tool and an Ames lettering guide to rule out these lines; others use the guidelines in their first outlines, then trace in ink over a light table.

Next, ink your letters, using your choice of calligraphy pens, and outline the caption boxes and word balloons. Then cut them out with a #11 razor blade—triangular blades used by hundreds of publications, manufactured by Exacto and many other companies—and gently press the labels onto the artwork. You can reposition the word balloons and captions until you're satisfied with their placement. At this point, your book is ready for inking. Again, this is an area best covered in Brutes & Babes.

Figure 5 shows the completed page 16 after *Ogre* letterer Doug Brown has done his magic.

In figure 5, the page is now pencilled, inked, lettered—and ready for printing.

Figure 6 shows a printed and bound ashcan book. This example actually has a cover printed with two colors.

Step Five: Printing

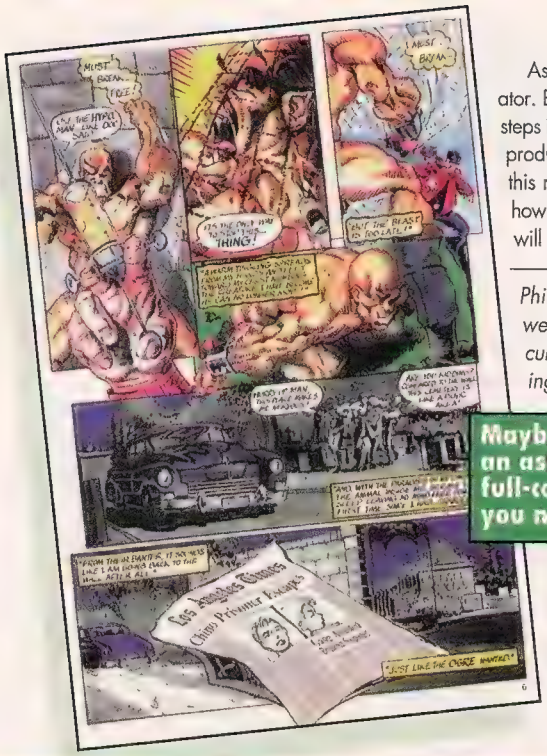
Now that you've finished your comic book story and art, it's time for the ashcan edition.

So...what exactly *is* an ashcan comic? Briefly, it's a publisher's in-house facsimile of a proposed new title; most of them have black-and-white covers and interiors. The ashcans I've seen lately measure 5 1/2 inches by 8 1/2 inches, which is the measurement you get when you fold an 8 1/2-by-11-inch piece of typing paper in half. (If you follow my recommendation and use professional comic book art boards, you'll need to reduce your original art by 50% to fit this size.)

Comics, like other publications, are printed in signatures of four pages. One 8 1/2-by-11-inch sheet folded in half gives you two comic pages on each side, a total of four pages. Use a quality photocopier to make your reductions, then paste them on a "master" or signature sheet. Be careful to paste your pages up in the order in which they should be printed and bound. You may find it helpful to do a mockup to follow as a guide—sort of an ashcan of your ashcan. Once all your pages are in place, you're ready to print.

Your budget will dictate the printing method for your ashcan comic. If money allows, offset printing is the way to go. The most recent quotation I heard was 80¢ each for 500 copies of a 24-page black-and-white ashcan, including a heavier, color stock for the cover as well as binding.

Obviously, you can lower your unit cost by increasing your volume. Photocopying is the least expensive route. (Hey, Dad, can I borrow your company's photocopier?) Check out your local PIP, Kinko's, or any number of small print shops for price quotations on photocopying.



Ashcan comics are a fun way to help develop your skills as a comic book creator. By taking on a project like this, you'll quickly come to appreciate the various steps involved in the creation and production of a real comic. If you think the finished product is worthy, then submit it to your favorite publisher for consideration. (See this month's Brutes & Babes, beginning on page 72—Bart Sears has advice on how to submit material to publishers.) If not, you've gained valuable experience which will come in handy when you do your next ashcan edition. Good luck! ☆

Phil White has written Ms. Victory, Bolt, *and* Starforce 6 *for AC Comics, as well as* He-Man *and* She-Ra *for toy manufacturer Mattel.* Ogre, *which he is currently writing and editing for Black Diamond Publishing, should be appearing with full-color art by Pete Ayala about the time you read this.*

Maybe the work put into an ashcan will lead to a full-color publication—you never know!

Evolution of the Ashcan

The most amazing thing about the English language is that it can be transmogrified to suit the needs of those who speak it. Often the origin of a word can be obscured by the twists and turns it takes on its journey into common usage. Take the word ashcan, for example. As with most words, it originally meant exactly what you'd think: a can for ashes, a place to dispose of the soot from your coal- or wood-burning furnace. If you extended the meaning a bit, then an ashcan was a bin to dispose of refuse or other material that has served its purpose and been used up.

That was before the word became common currency in the comic industry. At the dawn of the modern comic book industry in the mid-1930s, competition between fledgling publishers trying to secure the rights to good comic titles was extremely fierce. Companies like DC and Fawcett took to the practice of creating prototype copies of a new title and submitting them to the U.S. government copyright office in order to protect their titles.

These prototypes, which were the size of regular comic books, usually consisted of a black-and-white cover and black-and-white or color interiors. The cover was pulled from the publisher's inventory, and the new title's logo was pasted on. The interiors usually came from a previously published comic. Only a handful of each comic would be produced, and once they had served the purpose of securing the copyright, the comics would often be given to employees, buried in a filing cabinet, or thrown away. They became known as "ashcans," because of their disposable nature. Ashcans of Golden Age comics have become highly coveted due to their extremely limited nature. In nearly all cases, only one to five copies of each ashcan were produced.

DC ashcans known to exist include *Action Comics* #1 and *World's Best*, using what was to be the cover of *Action Comics* #29. DC produced many other ashcans during the Golden Age. Some of the most interesting were made to protect variations on the name Superman: Superwoman, Superboy, and Supergirl ashcans assembled in the early 1940s ensured that DC's competitors couldn't perpetrate a super-rip-off and cash in on the Man of Steel's popularity.

Fawcett Comics rushed to put out an ashcan of their proposed title, *Flash Comics* (it was rushed so much that there was no cover artwork), in November 1939, only to find that DC had beaten them to the title by producing their own *Flash Comics* ashcan a month earlier. Ironically, Fawcett next produced a *Thrill Comics* ashcan, and then discovered that a competitor already owned a title called *Thrilling Comics*. Fawcett remained undaunted; it finally came up with the title *Whiz Comics*.

The word ashcan evolved a bit more in 1984, thanks to its use by Flaming Carrot creator Bob Burden. Burden, a Golden Age comic collector who knew about the vintage ashcans, began producing black-and-white prototypes of his *Flaming Carrot Comics* to give to friends and people involved in producing the book. A magazine-sized ashcan version—often bigger than the actual item itself—was produced for all Flaming Carrot-related items, including *Cerebus* #104 (in which Flaming Carrot appeared) and the Flaming Carrot trading cards. Each Flaming Carrot ashcan is date-stamped, signed, and numbered. They were usually limited to fewer than 40 copies per issue.

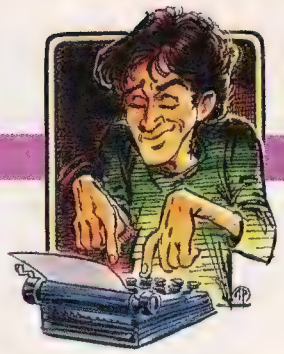
In the intervening decade, the term ashcan arrived at its current colloquial usage under the auspices of Image Comics. Rob Liefeld, using the term ashcan to denote rarity and collectibility, brought the industry the first ashcan designed for mass consumption in 1992 in the form of two prototype versions of *Youngblood* #1. Most Image ashcans have print runs between 500 and 5,000. These black-and-white, digest-sized comics—which are among the first subcomic-sized ashcans to be made—are designed to be sold, and often come in a variety of signed, unsigned, and multicolored versions.

Encouraged by the popularity of the Image ashcans, other publishers entered the realm of ashcan publishing with an astonishing variety of publications in all sizes and formats. And so these ashcans share little more than a name with their Golden Age predecessors.

—William A. Christensen and Mark Seifert

Rune ™ & © Malibu Comics Entertainment, Inc. *Shaman's Tears* ™ & © Mike Grell. *Prophet* ™ & © Rob Liefeld

PALMER'S PICKS



Hate!

Back when "grunge" hadn't yet become a word, Seattle was merely a rainy city on the west coast, and people thought Nirvana was just something that Buddhists believed in, Peter Bagge was using his perceptive eye and expressive cartoons to detail the finer points of today's "slacker generation." Bagge uses his comics not only to examine contemporary youth, but to expose the peculiarities and idiosyncrasies of suburban life in modern America.

After attending the School of Visual Arts in New York in the late '70s, Bagge published *Comical Funnies* along with J.D. King, Ken Weiner, John Holmstrom, and Bruce Carleton. After three issues, their magazine/newspaper fell apart, and Bagge was eventually hired to edit *Weirdo* starting with issue #10. *Weirdo* was an anthology originally founded and edited by underground comic book legend Robert Crumb; it served as a showcase for up-and-coming cartoonists. Bagge surprised many people by successfully filling Crumb's shoes during the three years that he ran the magazine.

While he was editing *Weirdo*, Fantagraphics Books offered Bagge the chance to draw his own comic. He accepted the offer, and they began publishing his *Neat Stuff* in 1985. Bagge gathered together some of his unpublished strips and came up with a few original characters to fill out his new comic. He used his bizarre cast of losers, rejects, and goofballs to poke fun at, in turn, suburban life, the trials of childhood, and the absurdities of life in America.

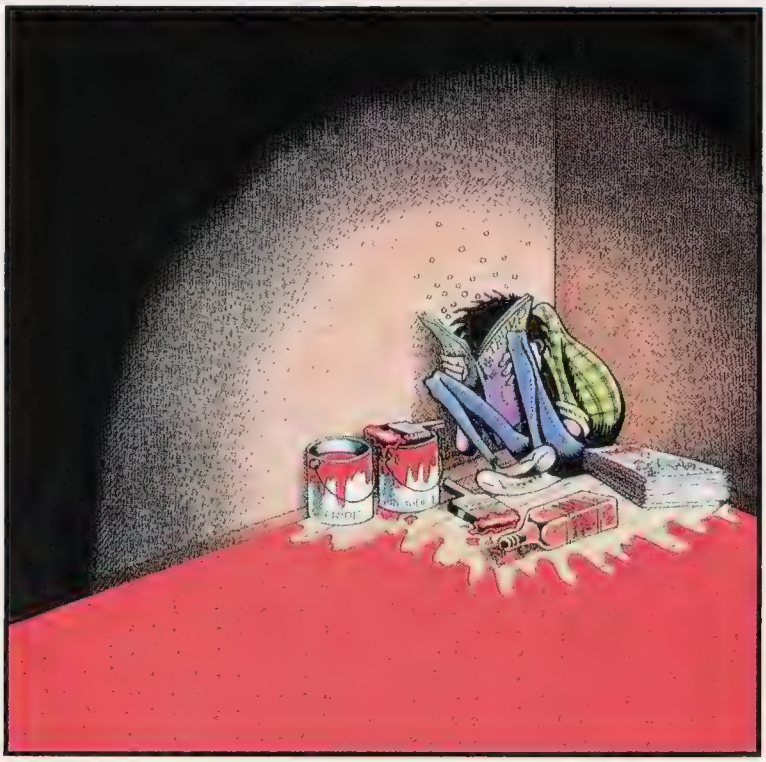
Some of Bagge's most notable creations in *Neat Stuff* were Studs Kirby, a radio talk show host who epitomized the typical beer-drinking, gun-toting American; Chet and Bunny Leeway, a young suburban couple who underscored the emptiness of suburban life; and the Bradleys, a "typical" American family which was a precursor to the Simpsons. The tales in *Neat Stuff* ranged from one-page gag strips to extended stories. Occasionally, Bagge would devote an entire issue to a certain character or set of characters, like the Bradleys or Chet and Bunny Leeway. Bagge made little effort to develop his characters; they were just funny-looking people who existed to bring on a punchline.

Even the supporting characters in *Hate* often remind the reader of an old friend or enemy or acquaintance, since Bagge is so adept at picking out traits and flaws that make his characters believable.

After 15 issues of *Neat Stuff*, Bagge decided to end the comic and start over with a new title, *Hate*. He also changed the format of the comic by focusing on and developing one character instead of rotating the cast with each story. Bagge decided to single out Buddy Bradley, the oldest son of the Bradley family. Buddy, in the new title, had left his family and moved to Seattle to live with two roommates, Leonard, a.k.a. "Stinky," and George Hamilton III, a reclusive bookworm.

In the very first issue of *Hate*, Bagge slyly set up several directions for the comic to take. Buddy has a "conversation" with the reader, in which he relates what preceded his move to Seattle. In the process, Bagge foreshadows many of the things which might happen to Buddy, such as alcoholism, problems with his roommates (especially Stinky), publishing fanzines, and dealing with girlfriends.

Bagge paints Buddy as a crude and obnoxious character, yet there is something about him which allows the reader to sympathize with him and actually care about what happens to him. Even the supporting characters in *Hate*



By Tom Palmer Jr.

often remind the reader of an old friend or enemy or acquaintance, since Bagge is so adept at picking out traits and flaws that make his characters believable.

Unlike other comic creators, Bagge encourages the readers of *Hate* to get involved with the book. He has had several contests in the past, like "Win a Date with Stinky" and the "Buddy Bradley Look-Alike Contest." The winner of the Stinky contest got to appear in *Hate* as a date of "Leonard the Love-God." The winner of the Buddy Bradley contest appeared on the cover of an issue of *Hate*. Bagge also prints cartoons and artwork sent in by fans; it makes for one of the most interesting and funny letter columns in comic books.

Bagge has a very distinctive drawing style which is instantly recognizable. His characters are drawn in an abstract and expressive manner which allows Bagge to capture a wide range of emotions. Oftentimes when the subjects of Bagge's cartoons undergo fits of emotion, they explode into sharply angular configurations that contrast with the meandering curves with which the artist usually draws his characters. Bagge is also able to convey subtle expressions and gestures through the body language of his characters—sometimes even through something as subtle as a raised eyebrow on a face. It is evident that Bagge takes care with every page: each one is full of detail and layered shading. He uses a variety of methods to add tonality and depth to his black-and-white pages, including fine cross-hatching and mechanical tone patterns.

The rights to *Hate* have recently been optioned for a feature-length animated film, so Bagge's work may soon reach a wider audience. Bagge is writing the screenplay for the movie, and is also working on two animated shorts for MTV's *Liquid Television*, ensuring that the treatment will be faithful to the comic. With all this attention, now would be as good a time as any to start picking up *Hate*.

Next month: You'll get to read about Chester Brown's *Yummy Fur*, published by Drawn and Quarterly Publications. As always, feel free to write me about anything. The address is: Palmer's Picks, c/o Wizard Press, 100 Red Schoolhouse Road, Bldg. B-1, Chestnut Ridge, NY 10977. ☆

When he's not at college in Virginia, Tom Palmer Jr. lives in New Jersey, a state known for its tomatoes and toxic waste.

Tom's Recommended Reading

Hate: Fourteen issues of *Hate* have been published so far. The first nine issues have recently gone back to press, so the entire series is still in print. Each quarterly issue is 24 pages in black and white, with a full-color cover. Individual issues are $2.75, and a six-issue subscription costs $15. Send your money to Fantagraphics Books, 7563 Lake City Way NE, Seattle, WA 98115. All prices are postage paid.

Hey Buddy!: This book reprints *Hate* #1-#5. There is a softcover version for $14 and a signed hardcover for $37.

Neat Stuff: The original issues are completely sold out, so you'll have to track them down. Fantagraphics has reprinted the material in a variety of places. Facsimile editions of three of the original issues (#4-#6) have been reproduced for $3 each. There are also four paperbacks reprinting the material from the 15 issues of *Neat Stuff*. They are: *The Bradleys*, containing all of the Bradleys stories from *Neat Stuff*, for $15.95; *Studs Kirby: "The Voice of America,"* with all of the Studs Kirby strips from *Neat Stuff*, for $11; *Junior and Other Losers*, collecting strips of Junior and Chet and Bunny Leeway, for $14.50; and *Stupid Comics*, with Girly-Girl, Chuckle-Boy, and the Goon on the Moon, for $11.50.

Testosterone City: Peter Bagge did this minicomic for Starhead Comics. Copies still might be available for $1.25 from Starhead at P.O. Box 30044, Seattle, WA 98103. Write them and find out.

I Like Comics: Bagge and Helena Harvilicz have edited a 120-page fanzine featuring interviews with Julie Doucet, Jim Woodring, Mike Dougan, Dennis Eichhorn, Gary Groth, J.R. Williams, Bob Crabb, and Pat Moriarity, as well as other articles and comics by Bagge, Moriarity, and Joe Sacco, and some surprise guests, like Dan Clowes and Robert Crumb. Copies are $6 (if they aren't sold out by now), from I Like Comics, 6515 19th Ave NW, Seattle, WA 98117.

Other Stuff: Fantagraphics also has a selection of *Hate* merchandise available. There are two full-color T-shirts and a baseball cap available for $16.95 each. A pin featuring Girly-Girl ($6.95), a die-cut stamp of Buddy Bradley ($7.95), and a set of 10 black-and-white postcards ($4.95) are also available.

Hate and all artwork and characters shown ™ & © 1993 Peter Bagge. Published by Fantagraphics Books

COMIC BOOK INTELLIGENCE QUOTIENT

CBIQ

It's time to test all that worthless comic book knowledge that you accumulated from spending hour upon hour reading comics when you could have been out having a life. What follows are 25 of the hardest questions ever slapped together by a lonely fanboy.

Also included is the Fanboy-O-Meter, which you can use to gauge your (...snicker...) coolness.

score	rank
0-5	You suck.
6-12	Not so bad. (Translation: you still suck.)
13-19	Ungeeky.
20-24	Fanboy wannabe.
25	Perfect score? You read way too many comics. Get a life!

1.) Wolverine made his debut in an issue of *The Incredible Hulk*. The villain of the story was:
A) Sabretooth.
B) Juggernaut.
C) Wendigo.
D) Hammer & Anvil.

2.) In what park were Frank Castle and his family picnicking when they were shot down by gangsters?
A) Central Park
B) Yellowstone Park
C) McArthur Park
D) Jurassic Park (nothing good ever happens there)

3.) Which of the following characters was not a member of the Champions?
A) The Shroud
B) Ghost Rider
C) Angel
D) Iceman

4.) Who killed the monks who trained Archer?
A) The Other Man
B) Master Darque
C) Fanatic followers of Archer's late parents
D) Ah, who cares? No one reads that book anyway

5.) The original leader of Youngblood was:
A) Chapel.
B) Shaft.
C) Battlestone.
D) Prophet.

6.) The Manhunters were the villains behind what massive DC crossover event?
A) "Millennium"
B) "Invasion!"
C) "Legends"
D) "War of the Gods"

7.) During his high school days, Peter Parker had a major crush on which of his schoolmates?
A) Betty Brant
B) Debra Wittman
C) Liz Allen
D) Flash Thompson (hey, don't laugh till you see this guy in his gym shorts)

8.) By the sixth *Star Trek* movie, Sulu had been promoted to captain and given command of which Federation starship?
A) Excelsior
B) Reliant
C) Saratoga
D) Excalibur

9.) When Steve Rogers (Captain America) first attempted to enlist, he was:
A) rejected.
B) rejected, and had to forge some papers to get in.
C) rejected, but then enlisted for a top secret experiment.
D) brought directly into the "Super Soldier Project."

10.) What color was the suit Doomsday was wearing when he made his debut?
A) Blue
B) Gray
C) Green
D) Navy blue corduroy (and he made so much noise when he walked! Oy!)

11.) The Red Hood was the former alias of which Batman villain?
A) The Cowl
B) The K.G.Beast
C) The Riddler
D) The Joker

12.) Who banished the "mindless" Hulk to the interdimensional crossroads several years ago?
A) Doc Samson
B) Dr. Strange
C) Reed Richards
D) Thor

13.) Bane had the Venom injection-control box on which arm?
A) Left
B) Right
C) Both
D) You're out of arms to choose from

14.) The fact that Catwoman is drawn in a costume which is so tight that you can see whether her belly button is an innie or an outie means:
A) that her entire circulatory system should implode.
B) that she gets kinda embarrassed whenever it gets chilly.
C) that Jim Balent deserves a raise.
D) all of the above.

15) In which war did Tony Stark (Iron Man) receive a major chest wound which eventually led to his heart transplant?
A) World War II
B) The Vietnam War
C) The Kree-Skrull War
D) The Evolutionary War

16.) What were the colors of Daredevil's original costume?
A) Red
B) Yellow and red
C) Black
D) Plaid, checkered, and striped green and orange (he's blind, you know)

17.) In how many issues of *The Fantastic Four* did the FF fight monsters, aliens, and other freaks in their street clothes?
A) one
B) two
C) three
D) none

18.) Who was not a founding member of Justice League Europe?
A) Wonder Woman
B) The Flash
C) Animal Man
D) Green Lantern

19.) Who among the following characters has never been known as Bucky?
A) Rick Jones
B) Battlestar
C) Nomad
D) Sam Wilson

20.) Who was the first foe to battle the second-generation X-Men?
A) Count Neferia
B) Black Tom Cassidy
C) Krakoa
D) Dr. Steven Lang

21.) In *Green Lantern: Emerald Dawn II*, Guy Gardner is shown as:
A) a social worker.
B) a policeman.
C) a ruthless lawyer.
D) a public defender.

22.) In *WildC.A.T.s* #1, Jacob Marlowe (Emp) is shown as a homeless man sleeping in an alleyway, with an open case of comics lying near him. What comic is in that case?
A) *WildC.A.T.s* #1
B) *Punisher War Journal* #6-7
C) *X-Men* #10
D) *WetWorks* #1 (don't laugh! With Void's ability to travel through time, she coulda gone to the year 1997, bought some #1s fresh off the stands, and planted them in the past)

23.) Who among the following characters did the Silver Surfer not have the hots for?
A) Nebula
B) Mantis
C) Shalla-Bal
D) Nova

24.) Which of these Avengers is not a reformed bad guy?
A) Hawkeye
B) The Vision
C) Starfox
D) Namor

25.) In *Spawn* #2, what happened when Spawn attempted to use his powers to look human again?
A) He passed out.
B) The Violator "ate" the energy that Spawn summoned.
C) Nothing happened.
D) He turned white (just like Michael Jackson).

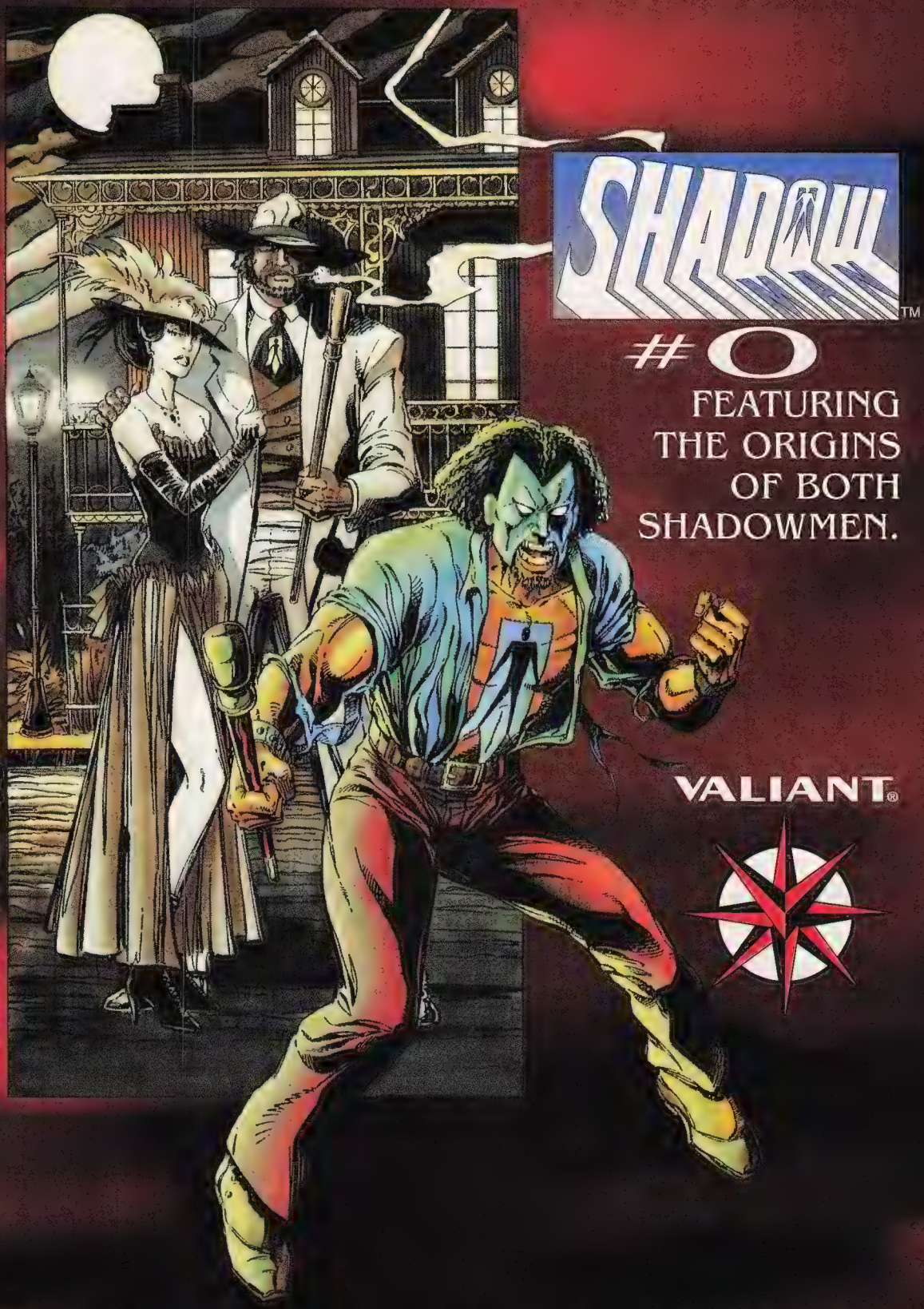
Stupid but true...
When the omnipotent, planet-devouring entity and all-around scourge of the cosmos known as Galactus made his first appearance, the fact that he was dressed in a pair of shorts and a short-sleeve shirt (all in green and purple, no less!) kinda detracted from his god-like presence. To make matters worse, he had a giant green "G" on his chest. All this, plus the fact that he referred to himself in the third person, made him a prime candidate to be scooped up in a big net and dropped off on the funny farm. ☆

Galactus™ & © Marvel Comics

ANSWERS

1.) C 2.) A 3.) A 4.) B 5.) C 6.) A 7.) C 8.) A 9.) C
10.) C 11.) D 12.) B 13.) A 14.) D 15.) B 16.) B 17.) B
18.) D 19.) D 20.) C 21.) A 22.) C 23.) A 24.) C 25.) D

AT THE TURN OF THE CENTURY--
THE NIGHT WAS ON *HIS* SIDE.



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BOB HALL • TOM RYDER • MIKE CAVALLARO

TOYING around • around • around • around

WITH BRIAN CUNNINGHAM

THE MOST-ASKED QUESTION...

I receive many letters each month, and they include questions ranging from "How many toys do you own?" to "When are the new X-Men figures coming out?" But the question I am most often asked is, "Is my action figure worth more in the carton?"

More often than not, the answer is yes, it is worth more in the box, carton, bubble gum pack, or whatever. The grading of toys is similar to that of comics, with some variation. Comics are graded "mint," "near mint," and so on. With figures, the grading system goes like this: "mint in mint package," "mint in package," and "mint out of package."

"Mint in mint package" means that both the figure inside the package *and* the exterior of the package are in mint condition. As with a comic book, "mint" means pristine and perfect. Some collectors don't seem to care about the packaging, but there are some sticklers out there who demand a perfect package. Very often, when figures are shipped from the manufacturer, the packages become damaged in transit, which makes a mint in mint package figure somewhat difficult to get at times.

"Mint in package" means that the figure itself is in perfect shape, but that it's in an imperfect package with dents, folds, and/or rips all over it. This is a condition which many collectors and dealers find desirable, since it's exceptionally difficult to find perfect packages.

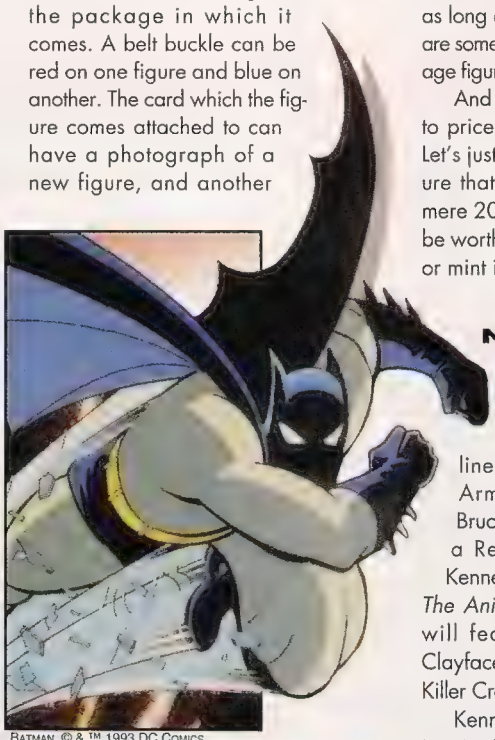
"Mint out of package" denotes a perfect-looking figure that is not in its package. Keep in mind that the figure hasn't really been played with (i.e., the arm joints aren't loosened, and the paint hasn't been chipped from having the figure get run over by your Tonka cement truck), and is clean. However, mint out of package figures are worth merely a fraction of those that come in a package.

Another thing people often ask me about is how toy price guides are put together, and how prices are determined for action figures. Besides the above-mentioned factors, there are many other variables involved in pricing figures. It's not as cut and dried as pricing comic books. Comic books are very simple to price with the right technology because there aren't many different varieties of a single comic book. Sure, there are "collector's editions" and "newsstand editions," but it usually doesn't go much beyond that. While there were two versions of *Superman* #82—one with a chromium cover and another with a normal cover—to my knowledge, there were only those two covers. One can judge whether a comic book with a singular cover is mint, near mint, very fine, et cetera.

But with toys, it can be a whole new ballgame. You see, there can be multiple varieties of each action figure and the package in which it comes. A belt buckle can be red on one figure and blue on another. The card which the figure comes attached to can have a photograph of a new figure, and another one might not, and yet another one will have other photos or redesigned card art, making them a different variety of the same action figure. Many times, there are foreign packages on which the words are in different languages, but the figure is identical to that released in the U.S. There are so many "x-factors" involved with an individual figure, it can drive toy collectors insane. Hard-core collectors feel that they must have every variation of every toy out there.

Then there's the question of having a "mint in mint package" figure. Much like a comic book, if you own a figure in a carton that's slightly damaged, it's not going to be worth as much as would be if it were pristine. But, unlike with comics, there is no exact science to grading damaged packages. Like I said above, many collectors don't care about the packaging as long as the figure is pristine. But there are some who swear that mint in mint package figures are much more lucrative items.

And we're not even considering how to price a mint out of package figure. Let's just say that most of the time, a figure that is out of its carton is worth a mere 20 to 40 percent of what it would be worth if it were mint in mint package or mint in package, respectively.



BATMAN © & ™ 1993 DC COMICS

"To the Batpoles!" All-new toys based on the *Batman: Mask of the Phantasm* animated movie are on the way.

New Kenner Toys

Batman: Mask of the Phantasm figures are coming soon from Kenner. The line will include Phantasm, Total Armor Batman, Jet Pack Joker, Bruce Wayne/Decoy Batman, and a Retro Batman, among others.

Kenner is also releasing new *Batman: The Animated Series* figures. This line will feature Dick Grayson/Robin, Clayface, Mr. Freeze, Poison Ivy, and Killer Croc figures.

Kenner will also mix Predator figures into its Aliens collection in 1994. There will be four variations: Cracked Tusk Predator, Savage Predator, Ponytail

Predator, and Dread Predator, each coming with firing weapons and removable masks. There will be a special "Aliens vs. Predator" two-pack which contains a figure from each race sparring against one another, plus a Dark Horse comic book.

And speaking of Aliens, more Space Marines will be added to the line, along with two deluxe figures: a King Alien and Predator Clan Leader. The new Alien figures include Panther Alien, Killer Crab Alien, Razorback Alien, Tarantula Alien, Rhino Alien, Mantis Alien, Snake Alien, and a Queen Face Hugger Alien.

Kay Bee Exclusive

For those of you who don't know, or don't live near a Kay Bee Toy and Hobby store, Toy Biz has released Wolverine V (Secret Agent Wolverine) and Weapon X in a limited edition package, exclusive to Kay Bee stores. The packages are the same as the regular packages, aside from the Kay Bee sticker, which they bear. Wolverine V is colored differently (instead of the regular black and gold, the Kay Bee costume is colored green and gold), and Weapon X's apparatus—the wiring, electrodes, and parts of the helmet—has been recolored.

Alien and Predator © & ™ 1993 Twentieth Century Fox Film Corporation

"I will tell your future by reading the bumps on your head..." Alien and Predator figures are on the way in '94

MIDNIGHT SONS WINNERS

Congratulations to all those who won one of the 78 different prizes in the Marvel– and *Wizard*–sponsored "Create a Midnight Son" figure contest in *Wizard* #27. Here's a list of the grand prize and first prize winners. (Sorry, there's not enough room to list all 50 third place winners.) For a complete list of all the winners, send a self-addressed, stamped envelope to: Midnight Sons Winners, Wizard Press, 100 Red Schoolhouse Rd., Bldg. B-1, Chestnut Ridge, NY 10977.

Grand Prize Winners

Each grand prize winner gets a page of framed original art from one of Marvel's Midnight Sons titles!

J.D. Edwards, Phoenix City, Ala.
Charlee E. Flatt, New Port Richey, Fla.
David Peoples, Philadelphia, Pa.

First Place Winners

Each of the 25 first place winners will receive a *Ghost Rider: Rise of the Midnight Sons* trade paperback signed by Adam Kubert, a copy of *Ghost Rider* #18 signed by Nelson, a Marvel Masterpieces series 1 Ghost Rider card signed by Joe Jusko, a copy of *Spirits of Vengeance* #1 signed by Adam Kubert, and a very cool *Wizard* Big Cheese T-shirt signed by the Big Cheese himself, Gareb Shamus.

Dan Feldmeier, Baker City, Ore.
Jeff Douglas, Tampa, Fla.
Philip Aja, San Juan Capistrano, Calif.
Phillip Johnson, Plano, Texas
Michael and Brian Pate, Avon Park, Fla.
Billy Hadder, Manassas Park, Va.
Bill March, Williamstown, N.J.
Tom Klymiuk, Lakewood, Ohio
Kaare Kyle Andrews, Saskatoon, Saskatchewan, Canada
T.W. Pierce, Verplanck, N.Y.
Christie Brennan, Bedford, Nova Scotia, Canada
Jerry C. Greer, Bassett, Va.
Kevin Hee, San Francisco, Calif.
Marshall Brooks Jr., Redford, Mich.
Richard Medley, Salinas, Calif.
Jim Johnsen, Valparaiso, Ind.
Michael Lorenz, Philadelphia, Pa.
Mike and Matt Serra, Baldwin, N.Y.
Matt Irvin, Dublin, Calif.
Kevin Lam, Toronto, Ontario, Canada
Gregg Keefer, Jacksonville, Fla.
Yosef Citron, Brooklyn, N.Y.
Patrick Kelley, St. Marys, Ga.
George Royer, Huntsville, Ala.
Robert Yee, Brooklyn, N.Y.

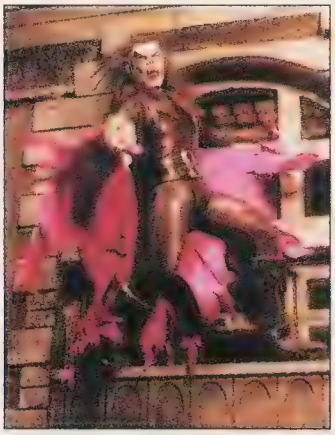
HOMEMADE HEROES

Showcasing the very best homemade superhero action figures and toys.

This month, we announced the winners of the *Wizard*/Marvel "Create a Midnight Son" figure contest from *Wizard* #27, so it only seems right that we give the winners a little room to strut their stuff. So, without further delay, the seven best homemade Midnight Sons figures!

GRAND PRIZE WINNER!

Jump! Jump!
Charlee E. Flatt, of New Port Richey, Fla., had two awesome entries, which won him a spot at the top of the list. Both figures owe their bodies to Mego figures, and Charlee supplied the homemade costumes and the hand-sculpted heads.



Burt Reynolds: Sorcerer Supreme?

Hey, is that flame coming out of his collar, or does the hair on his back need a trim?
David Peoples of Philadelphia, Pa., made Ghost Rider out of a Toy Biz Kane action figure.

"I don't know why, but I really have to go the bathroom all of a sudden..."
J.D. Edwards of Phoenix City, Ala., made this awesome Morbius out of a Peter Chris Kiss doll (that's a new one). The costume is handmade.

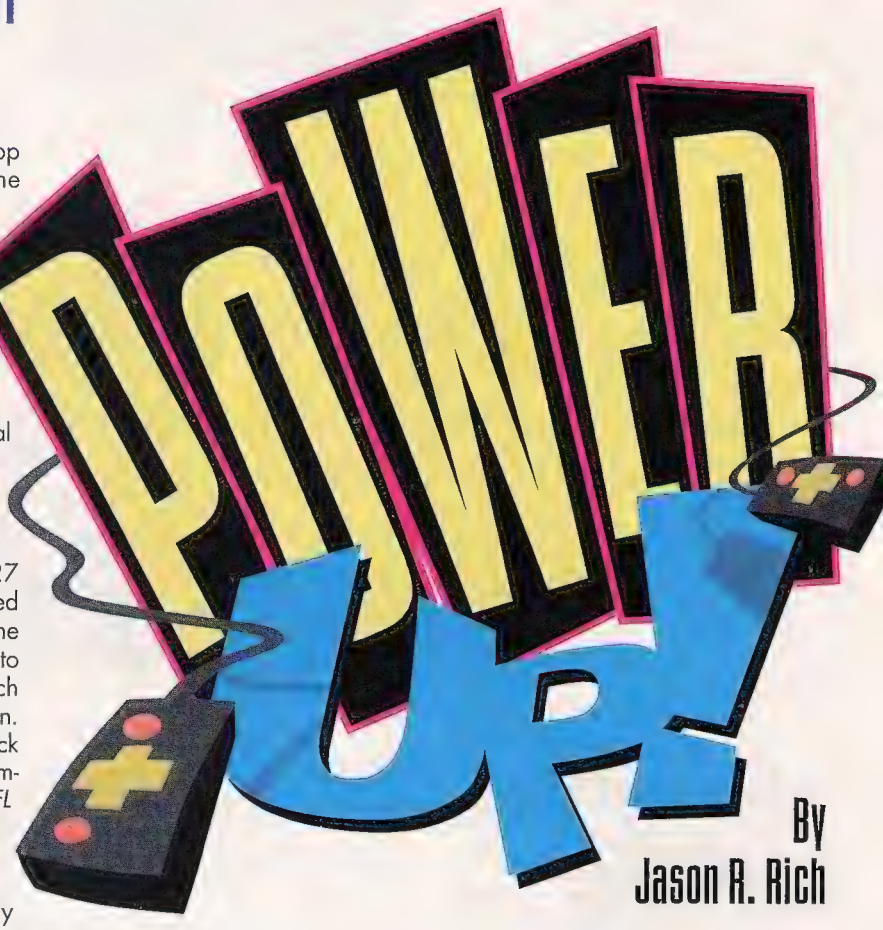
Must be murder for this guy to eat corn on the cob...and what's with all the Milk Bones?
Philip Aja of San Juan Capistrano, Calif., made the not-so-pleasant dinner party Vengeance from a Toy Biz Crule.

"For you, I dance...the Mamushka!!"
Dan Feldmeier of Baker City, Ore., made the mighty Blade, vampire hunter, out of a Hasbro G.I. Joe Mercer figure.

"Sarah Connor?"
Jeff Douglas of Tampa, Fla., made Johnny Blaze out of a Toy Biz Banshee figure (with that oh-so-awesome whistling feature...ugh!).

BLADE, BLAZE, DR. STRANGE, GHOST RIDER, MORBIUS AND VENGEANCE © & ™ 1993 MARVEL ENTERTAINMENT GROUP INC.

This Month's Hot Game Picks



By Jason R. Rich

One of the most popular coin-op games has been adapted for the Sega and Nintendo home gaming systems, and it looks like it'll become Acclaim's second-most popular game title, next to *Mortal Kombat*, of course. *NBA Jam* combines arcade-style action with sports excitement, and the realism is heightened by the inclusion of actual NBA players. Versions of *NBA Jam* are being released for the Super NES, Game Boy, Genesis, and Game Gear. Over 54 of the hottest NBA all-stars from 27 teams have been faithfully recreated in this game, which means that the players on the screen will be able to perform the special moves for which their real-life counterparts are known.

Sports fans will also want to check out the most anticipated football simulation on the market. *Madden NFL '94* offers all-new features, and is the latest and best installment in the Madden football series from EA Sports. The optional 4-Way Play adapter (most new EA Sports games are compatible with it) lets up to four players compete simultaneously.

Flashback was originally released by U.S. Gold for the Genesis, and provided one of the most challenging game play experiences available. The game has now been adapted to the Super NES system. This adventure, which uses the latest rotoscoping technology to digitize images of human actors, is a cross between a science fiction action-adventure game and a role-playing game. At the start of the story, the main character, Conrad Hart, wakes up in a strange place and discovers that his memory is gone. As you control Conrad, your goal is to discover where you are and who you are, and ultimately find a way home. Part of this quest involves fighting alien creatures who plan to destroy Earth. The challenge of this game involves solving rather complex puzzles, searching for items, and outmaneuvering opponents.

Spectrum Holobyte has been hard at work developing a series of interactive adventures based on *Star Trek: The Next Generation* for multiple gaming platforms, including the Genesis, Sega CD, and 3DO systems. In these highly detailed role-playing adventures, the main characters of *Star Trek: The Next Generation* come to life on the game screen as the gamer controls the Enterprise and its crew. You'll boldly go where no gamer has gone before, exploring deep space, fighting battles, and beaming down to planets with away teams. If you're a Trekkie, you'll want to check out this awesome new game.

In early 1994, watch for two megapopular comic book heroes to reach the video game screen. Sunsoft is developing a Super NES game based on "The Death of Superman," while U.S. Gold is working on an adventure starring the Incredible Hulk. Oh, and Sonic fans, prepare yourself for *Sonic the Hedgehog 3*...it's coming soon!

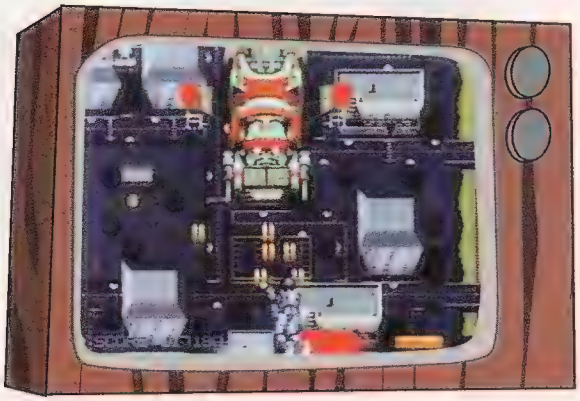
Here are some of the most popular coin-op games: *NBA Jam*, *Mortal Kombat*, *Virtua Racing*, *Lethal Enforcers*, and *Outrunners*. The fifth arcade sequel in the *Street Fighter II* series, *Super Street Fighter II*, has reached arcades all across America. In this latest fighting adventure, you'll meet all 12 of the original World Warrior characters, plus four new characters: Cammy, a British special agent; Dee Jay, a Jamaican prize fighter; Feilong, a Chinese martial artist; and Thunder Hawk, an American Indian wrestler. In addition to cool new graphic sequences, *Super Street Fighter II* offers audio effects recorded in Q-Sound, a three-dimensional sound process.

Game Reviews

RoboCop 3
Genesis & Game Gear
Acclaim Entertainment/1 Player

He's been featured in three major motion pictures, multiple comic book series, and a syndicated live-action television series starting in January 1994. *RoboCop* is the half-man, half-machine police officer whose mission is to stop crime in the year 1999. He's a one-man army equipped with state-of-the-art weapons, bulletproof armor, and nerves of steel, and his movies have generated over $300 million in box office receipts.

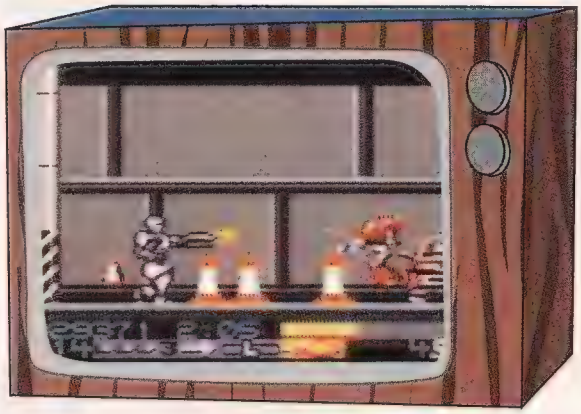
Whether RoboCop uses his single-shot pistol; his three-way pistol, laser gun, and flame thrower; or his missile launcher, the cyborg's strength and persistence will keep you in the heart of the action in all six of this game's levels. While the streets of Old Detroit have become safer since RoboCop began patrolling the city, gangs still remain powerful.



***RoboCop* visits Disney World.**

The plot of the *RoboCop 3* movie (and this video game) begins when Omni Consumer Products makes plans to build an upscale urban area, Delta City. To make room for this new futuristic complex, OCP must "relocate"—using force—the people currently living on the project site. OCP has hired Urban Rehabilitation Officers to scare off the reluctant residents, and since OCP controls the city's police force, RoboCop is ordered to comply with their orders—that is, until what remains of his human compassion kicks in and allows RoboCop to disobey his programmed objectives. You must help RoboCop as he shoots down anyone or anything which tries to stop him from helping the innocent families who are being forced to leave their homes.

The *RoboCop 3* video game, like the movie, offers non-stop shooting action. The options menu allows you to choose the number of lives per game, plus the number of "continues." When the action begins, RoboCop must travel along the horizontally scrolling screens and shoot anyone and anything that moves. Along the way, he'll find power-up icons which provide new types of weapons, additional ammunition, and extra energy.



Police brutality? Nah, it's just RoboCop doing his thing on Sega Game Gear.

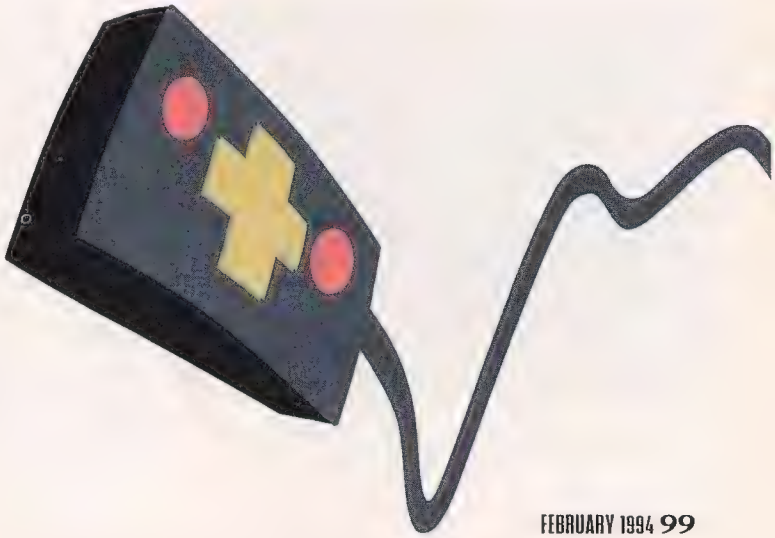
Both the Genesis and Game Gear editions of *RoboCop 3*, produced by Acclaim Entertainment, offer similar game play. Ocean of America developed the game for the Super NES, and it offers a different game play experience. The main character and his opponents appear extra-large, although RoboCop's movements are limited to walking, crouching, and jumping. Weapons can be aimed straight ahead or 45 degrees upwards.

If you're a fan of this futuristic robotic hero, and you enjoy fast-action shooting games, check out *RoboCop 3* on your Sega Genesis or Game Gear.

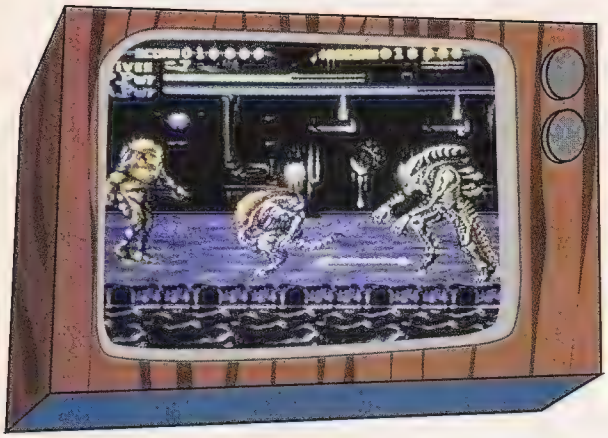
Alien vs. Predator
Super NES/Game Boy
Activision/1 or 2 Players

It's the 25th century, and life on Earth has changed—a lot. In fact, humans have now colonized many other worlds. In 2493, the colonists of New Shanghai, the fourth planet circling the star Vega, discovered an underground cavern containing the eggs of a deadly race of creatures which take over the bodies of their hosts. Before long, the Aliens hatched and infested other planets. They have now become a major danger to humans.

In *Alien vs. Predator*, you take on the role of a Predator, a futuristic warrior who is armed with an arsenal of laser weapons. Preda-



RoboCop © & ™ 1993 Orion Pictures Corp.



Alien vs. Predator on the SNES.

tors hate humans, but despise Aliens even more. Winning battles earns you honor in the eyes of your clan, so you choose to defeat the Aliens, since they offer a far greater challenge in battle than mere humans.

This game offers over 10 stages of nonstop fighting action, which combine shooting with hand-to-hand combat. The action begins at the Alien-infested human colony on Vega 4, continues in outer space, and concludes on the Aliens' homeworld. As you explore each stage, you must defeat all of the Aliens and earn points. At the end of many stages, you'll encounter a bigger and stronger Guardian Alien which must be defeated in order to proceed.

Don't expect any original gaming features in *Alien vs. Predator*; the plot and action are straightforward. The detail of the graphics is better than average, although the backgrounds are rather basic. Since this game is set in distant, dark, and dismal locations, that's the kind of graphic look you should expect as you help the Predator battle against armies of Alien Drones, Warriors, Facehuggers, Chestbusters, Guardian Aliens, and, ultimately, the Alien Queen.

Alien vs. Predator offers four levels of difficulty and a variable number of lives per game, both of which you can control. You can also adjust the options screen to receive up to three continues. To make the fighting a bit more interesting, the Predator has access to a variety of power-up items and weapons which appear throughout the game. The higher your point score, the more respect and honor you'll receive from your fellow Predators.

The Game Boy edition of *Alien vs. Predator* is a scaled-down version of the Super NES version. The hand-held edition offers five different types of Aliens, seven levels of action, and four types of deadly weapons.

Alien & Predator © & ™ Twentieth Century Fox Film Corp.

Teenage Mutant Ninja Turtles III: Radical Rescue
Game Boy
Konami/1 Player

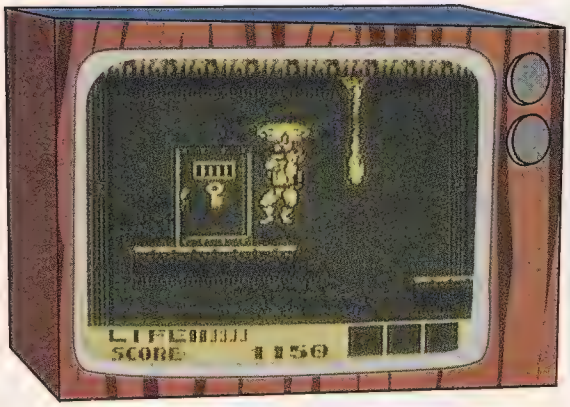
Two of Konami's best-selling Game Boy cartridges to date have featured the Teenage Mutant Ninja Turtles. In *Teenage Mutant Ninja Turtles III: Radical Rescue*, the third installment in the Game Boy TMNT series, extra attention has been paid to character animation; gamers now have more control than ever over the Turtles' special fighting maneuvers. This cart also offers new enemy characters, including Scratch, Dirtbag, and Scale Tail, as well as many familiar enemy characters like Shredder and Cyber Shredder.

April is once again missing, which means Donatello, Leonardo, Michaelangelo, and Raphael must use their martial arts training to rescue her from Shredder's henchmen. Fortunately, each of the Turtles has learned new martial arts moves, just in time for this adventure. Michaelangelo can now float in the air, Leonardo can break through floors and walls, Raphael has learned a trick which allows him to smash through opponents, and Donatello can climb up walls—all skills which will come in handy during their new adventure.

Teenage Mutant Ninja Turtles and all related characters © & ™ 1993 Mirage Studios

"Eat my toe cheese!" The Aliens never had a chance.

If you're looking for more action and less story, Konami's *TMNT: Tournament Fighters* (sold separately) for the Game Boy places the Turtles in a martial arts competition in which they're pitted against a variety of foes. *Tournament Fighters* offers a similar game play experience to *Street Fighter II* or *Mortal Kombat*, while *TMNT III: Radical Rescue* offers the extra challenge of exploring mazes and defeating the hostile characters who stand in your way. ☆



Sick of the Turtles yet? Check out *Turtles III* on Game Boy.

Jason R. Rich is the author of several video game-related books, including: An Official Player's Guide to Sonic The Hedgehog, Compute's Conquering Super NES Games, *and* Compute's Sega CD Sourcebook. *Each is published by Compute Books and is available at bookstores everywhere.*

HE'S COME TO FINISH THE JOB...ZOYVOD!

the WIZARD OF CARDS

By Stephen Shamus

SkyBox to release Batman card set

In early April, SkyBox will be releasing their first Batman set. This 100-card set covers the career of Batman from the "Year One" storyline through last year's back-breaking "Knightfall" epic. The cards will feature original artwork and UV-coating on both sides, and the set will contain many Batman-related characters like Robin, Azrael, Joker, and more. Five different Spectra-Etch cards will be randomly inserted, about one in every 18 packs. A super 3-D hologram will be randomly inserted, to the tune of one in every six or seven boxes.

Another SkyBox release to look for is February's Ultraverse series 2: Origins set. The new series features original art only, and there'll be a 20% reduction in production. Each card in this series is UV-coated, a feature not found in the first series. The set contains 90 cards, with nine nine-card subsets, an eight-card rookie subset, and a checklist. There are nine painted bonus cards this time around, seven of them UV-coated, and two of them featuring the same Ultra technology as the first series. The painters on the chase cards include Julie Bell (*Conan, Tarzan*), Dave Dorman (*Star Wars: Dark Empire* covers), and Lurene Haines (*Green Arrow: The Longbow Hunters*).

The oversized Sandman cards which were originally scheduled to ship in December have been pushed back to a January release. The reason for the delay is that Neil Gaiman, *Sandman* scribe, is signing 2,000 cards, which will be randomly inserted in packs. The autographed cards are new and made especially for Neil's signature.

PRESS PASS

January sees the release of the Eudaemon: Future Visions set, featuring the new character created by famous comic book painter Nelson. The 90-card set is a limited production of 3,500 12-box numbered cases, and it features many guest artists, including Bart Sears, Jae Lee, Jerry Ordway, Bill Sienkiewicz, Joe Quesada, and others. The chase cards in this set include 18 foil-stamped cards, five hand-painted foil-stamped cards, four thermofoil cards, and 1,000 randomly inserted signature certificates, each of which entitle the holder to a card autographed by one of the many artists participating in this set.

THE RIVER GROUP

Two new Defiant Comics sets are on the way in January. The first, Dark Dominion, is available only as a tin set. This 33-card set featuring Mule and Chasm also includes three bonus hologram cards. Only 48,000 of these babies will be produced.

The second set, Splatterbowl 1, is also available only by tin, and spotlights the most popular sport on Plasm. This is a 50-card foil set which also contains an audio cassette tape of game highlights, a four-page program, four five-by-seven-inch foil cards, a lapel pin, two team logo stickers, plus two tickets to the game. What a deal! The set is limited to a run of 50,000, and will be shipping in January. It retails for around $25.

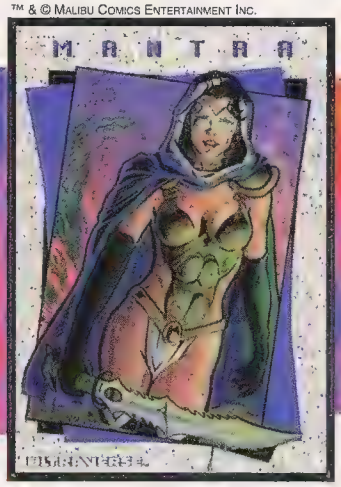
TOPPS

In February, expect to see a 100-card series called Universal Monsters Illustrated. The set consists of cards from nine different classic horror films, and each movie has been interpreted by a different comic artist. The featured movies are *Dracula, Frankenstein, The Mummy, The Invisible Man, Bride of Frankenstein, The Wolfman, Creature from the Black Lagoon, This Island Earth,* and *The Incredible Shrinking Man.* Some of the best artists in the business have signed on to draw these sets, including Whilce Portacio, Kelley Jones, Bill Sienkiewicz, and Dave Dorman. There are nine randomly-inserted MonsterChrome chase cards, featuring various images from the series, as well as four Horrorglow cards drawn by the likes of Todd McFarlane (doing the Gillman), John Byrne, and Joe Quesada. This is the first time in a long time that McFarlane has participated in a card set, and it looks like the kids will want this one. ☆

™ & © Manta Comics.

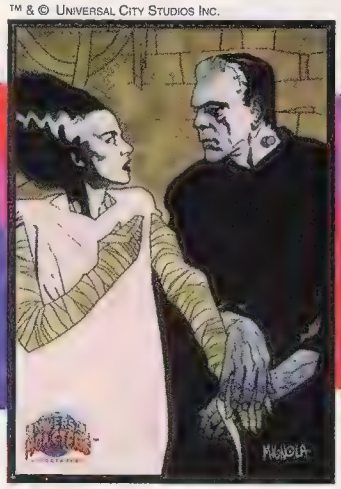
"Here, let me open that jar for you." The Eudaemon set from Press Pass.

™ & © Malibu Comics Entertainment Inc.



"I'm butch and I like it!" Mantra, courtesy of SkyBox's Ultraverse 2.

™ & © Universal City Studios Inc.



"HHHNNRRNRGGGGGGGGGHHH!!!!!!"

© 1984 Marvel Comics

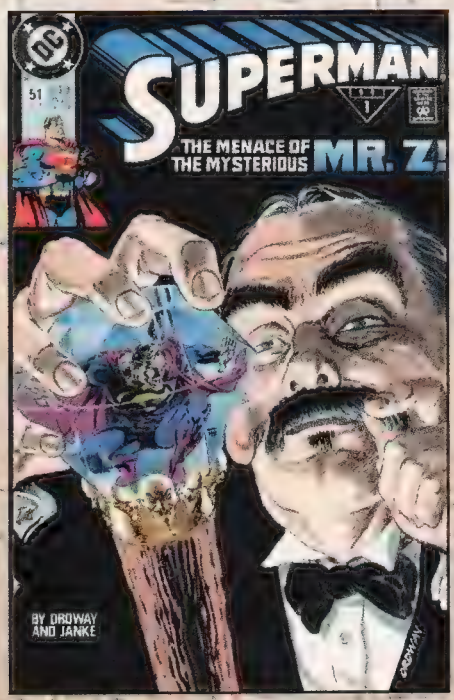
Machine Man #2 (of 4)

Artist: ***Herb Trimpe & Barry Windsor-Smith***
Writer: ***Tom DeFalco***
Publisher: ***Marvel Comics***
Release date: ***November 1984***

Now, I know what you're all saying. "Machine Man? Crap with a capital 'C.'" Well, yeah, Machine Man *is* one of the lamer characters in the superhero hall of shame, and yeah, he *did* make his first appearance in the very pathetic *2001: A Space Odyssey* comic. Even so, this Machine Man limited series was fantastic. It takes place in 2020 (that year sound familiar? We'll get to why in a second), and though most future stories blow chunks, this is one roller coaster ride full of humor, action, and adventure, with top-notch art to top it all off.

Now here's why we didn't stick this doo-dad in Good & Cheap: at the end of this issue, a superpowered mercenary is called in to put the big kibosh on Machine Man and pals. That's not overly exciting in and of itself, but the mercenary they call in is Arno Stark, head of Stark Enterprises and descendant of one Tony Stark—and that *is* exciting. Add in the fact that he's also Iron Man 2020 (yup, *MM* #2 is his first full appearance), and that there's an Iron Man 2020 special project on tap for early '94 from Marvel (by Walt Simonson and Bob Wiacek!), and you have a book beggin' for the hot skillet.

COMIC watch



© 1990 DC Comics

Superman #51 (2nd series)

Artist: ***Jerry Ordway***
Writer: ***Jerry Ordway***
Publisher: ***DC Comics***
Release date: ***January 1991***

I agree. This is one of the lamest-looking villains ever created, worse than such noteworthy lame-os as the Black Talon and the Prankster. Why, it's the nefarious Mr. Z, scourge of small children and twister of mustaches. <Yawn>

None of that matters. Nope, not at all. This book stands out because it's the first issue to carry a diamond number on the cover. Now, before you start groaning and saying, "That's it?!?," think about it. With so few "milestone" books (comics that contain a major event) available to the average fan, thanks to their astronomical price tags, you really have to look to find a sleeper book with any potential. While not as historic as, say, *Iron Fist* #14—now that the 'tooth has joined the X-Men, that book has more juice than ever—the diamond numbering system on the Superman books has proven to be successful, DC has no plans to cancel it, and this issue is where it all begins. To top it off, this book is fairly low-printed, and its black cover is easily damaged, making one in mint mighty hard to find indeed—if you can find it at all!

• WIZARD SPECIAL EDITION •

the beginning of

THE VALIANT ERA

Three years ago, Valiant began as a small company with large aspirations. In celebration of this anniversary, Wizard offers the latest in its popular line of Special Editions. *The Beginning of the Valiant Era* explores the entire Valiant Universe, starting with its links to the Silver Age, and looking at the projects and products to look forward to in the future.

This Special will come packed with premiums, starting with a Joe Quesada Dr. Silk bookmark, followed by an Upper Deck Valiant trading card, and ending up with the granddaddy of all premiums, "The Secrets of the Valiant Universe": a 32-page comic that comes polybagged with each Special Edition, and is only available here! This comic will be something that Valiant completists, as well as comic fans in general, will treasure.

The Beginning of the Valiant Era is also highlighted by a mammoth herd of contests, featuring thousands of dollars in valuable prizes, with one lucky fan becoming the owner of a complete run of Valiant comics!

Hot Valiant artist Bernard Chang will provide the cover for the special UV-coated, perfect-bound cover, which will be highlighted by a Wizard Authentic hologram seal. For a pittance of $3.95, have the entire Valiant Universe at your grasp, brought to you in the action-packed Wizard Press style you've come to take for granted. This March, don't forget to pick up your copy of the latest Wizard Special Edition, before they disappear!

COMING IN MARCH

Magnus & Leeja © & ™ Western Publishing

Awesome Value at $3.95! • UV-Coated Bernard Chang Gatefold Cover In-Depth Valiant Coverage • Joe Quesada Dr. Silk Bookmark • Upper Deck Valiant Trading Card • Thousands of $$$ in prizes in unbelievable Contests! • 32-page "Secrets of the Valiant Universe" comic—only available here! • Hologram Seal

PICKS
FROM THE WIZARD'S HAT

HERE'S A LISTING OF THE HOTTEST BOOKS SHIPPING IN JANUARY!

X-Men #30

Artist: Andy Kubert
Writer: Fabian Nicieza
Release Date: January 18th
Cover Price: $1.95

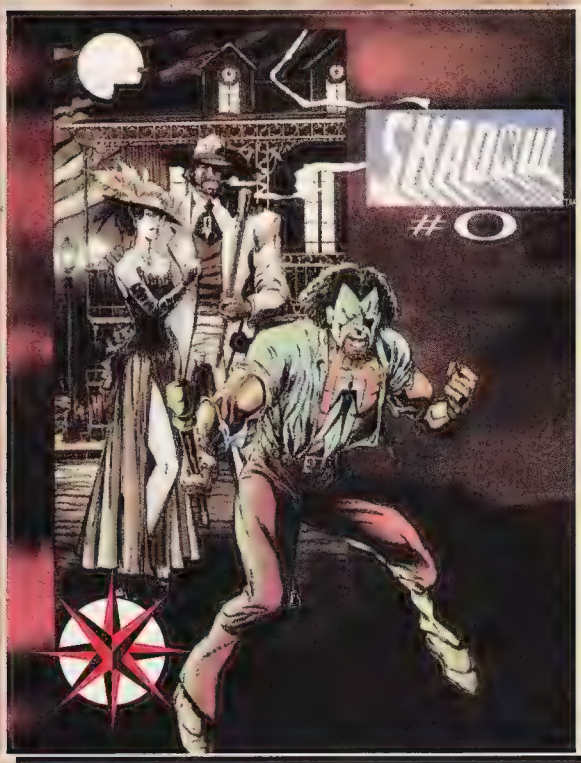
Get your rice, ready your hankies, buy your presents, and start placing bets on the divorce. After more than 30 years, it's finally time for Scott Summers (a.k.a. Cyclops) and Jean Grey (a.k.a....uh...Jean Grey) to tie the knot! This will be Marvel's biggest wedding bash since Petey and Mary Jane got hitched back in '86. X-editor Bob Harras promises that "all your favorite X-characters will be in attendance." Scott will look rather dashing in his tuxedo, and Jean will be the picture of sartorial splendor in her gown, which was designed by noted fashion designer Nicole Miller.

The events in *Uncanny X-Men* #310, which ships one week earlier, tie directly into the events depicted in this issue. As in most comic books depicting a wedding, the ceremony doesn't exactly go off without a hitch. As sharp-eyed readers out there may remember, Logan left two letters on the coffee table at the end of *Wolverine #75*. One of them was addressed to "Professor C. Xavier," the other to "Jean and Scott." These two letters play a pivotal part in our story; during the ceremony, they are read aloud, setting what writer Fabian Nicieza calls "the thematic hook for the next thirty years."

What will these letters reveal? Get your personal invitation to the wedding, in the form of *X-Men* #30, and find out!

X-Men ™ & © 1993 Marvel Entertainment Group

Shadowman #0



SHADOWMAN ™ & © 1993 VOYAGER COMMUNICATIONS INC.

Penciler and Writer: Bob Hall
Inker: Tom Ryder
Release Date: January
Cover Price: $3.50 (Deluxe Edition)
$2.50 (Regular Edition)

Our hero, Jack Boniface, better known to the comic-reading populace as Shadowman, has been through some trying times over the past few months. He owed the necromantic maniac Master Darque a favor, and as a result was sent careening through time, whence he learned that he wasn't the first to take up the mantle of Shadowman. Just what the hell is going on here?

It seems as though our fine friends at Valiant are ready to fill us in on exactly what's happening in the life of Shadowman via the pages of *Shadowman* #0. In this issue, Valiant will tie up many of the loose ends which have cropped up since the start of the series, and we'll get to find out the connection between the Shadowman of today and the Shadowman of the 1890s. We'll also find out what connections Nettie and Master Darque have to the mysterious origin of Shadowman.

As an experiment, to see what fans prefer, Valiant will be releasing two versions of this book to the direct market. One will be the "enhanced" version, sporting a snappy wraparound chromium cover by new series artists Bob Hall and Tom Ryder. The "regular" version will have the same artwork, *sans* chromium enhancement.

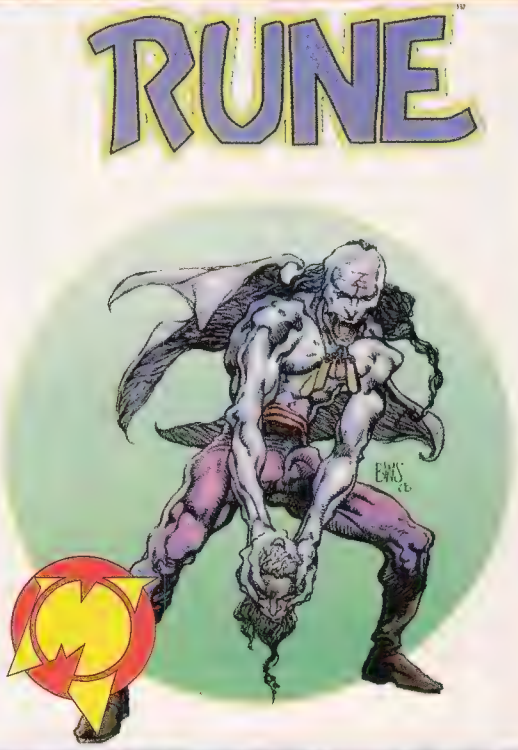
Rune #1

Artist: Barry Windsor-Smith
Writer: Chris Ulm
Release Date: January
Cover Price: $1.95

Pity poor Rune. Ya see, he's got this terrible disease which is slowly and surely killing him. His case isn't entirely hopeless, though. When he sucks the blood from another human, the power contained in that person is transferred to him, staving off the disease for just a little while longer.

While this is all fine and good, Rune has discovered something that's even better for him (and it's not flesh-flavored frozen yogurt): ultrahumans. While they don't taste any different from regular humans—they all taste like chicken—ultrahumans infuse more power into his system, and could actually provide the cure for his disease. So what to do next? Find some ultrahumans to feast upon, of course!

Rune co-creator and co-plotter Chris Ulm says "people will be surprised at how the direction of this book will go, in an editorial sense. We must agree with him. You see, Rune's not your average vampire who just sucks the blood out of his prey and moves on; when he's finished with his blood-sucking routine, he eats all or part of the human. Quite a sick little concept here, but we think it's neat.



RUNE ™ & © 1993 MALIBU COMICS ENTERTAINMENT INC.

Green Lantern #50

Green Lantern™ & © 1993 DC Comics

Artist: Darryl Banks
Writer: Ron Marz
Release Date: January 18th
Cover Price: $2.95

After Superman and Batman were put through the meat grinder, who was next on the DC carousel of kayoed characters? Why, Hal Jordan, more affectionately known as the Green Lantern of Earth. Our boy Hal is looking for as much power as he can get his grubby little hands on for an attempt to restore life to his beloved home of Coast City (which was destroyed by that rat, the Cyborg Superman, during "Reign of the Supermen"). The Green Lantern Corps has decided to try to stop Hal's quest by giving the dastardly Sinestro a ring in an attempt to do away with his long-time nemesis.

The two men engage in a big-time battle that ends with "no question as to whether or not Sinestro's coming back this time...he's finished once and for all," according to *Green Lantern* editor Kevin Dooley. In order to accumulate even more power, Jordan steps into the fabled power battery and usurps all of the power contained within it; he emerges magically in a new costume. What this does, for all intents and purposes, is spell the end for the Guardians and the Green Lantern Corps, as well as screw up Hal Jordan, the coolest Green Lantern that ever was. Check out *Guy Gardner: Warrior* for further ramifications of the events in this issue.

Beavis and Butt-Head #1

Artist: Mike Lackey
Writer: Rick Parker
Release Date: January 18th
Cover Price: $1.95

Butt-Head: Uhhhh, Beavis, did you see that those butt-munches over at Marvel Comics are, like, doing a comic based on our exploits?
Beavis: Yeah, heh-heh, heh-heh. Marvel's cool!
Butt-Head: Uhhhh, Beavis, Marvel's, like, those guys that do Spider-Man and stuff, right?
Beavis: Yeah, Spider-Man! Spider-Man's cool...for a guy that dresses in a suit that's so tight you can see his butt! Heh-heh, heh-heh.
Butt-Head: So, Beavis... Uhhhh, like, what should we do for these comic guys that would be cool in a comic book? Like, go couch fishing, or, uhhhh...uh...join WAM?
Beavis: Heh-heh...George Michael sucks.
Butt-Head: No, butt-plug! I mean the Wild Agents of Marvel, not Wham. So...uh...what are we going to do for these Marvel feebs, Beavis?
Beavis: Let's pick on their comics. Yeah, let's make fun of their lousy comics!
Butt-Head: You mean like She-Hulk? She, uhhhh, she's green, but that comic, like...sucked.
Beavis: Yeah, She-Hulk sucks!
Butt-Head: But you know who really sucks? Those butt-licks over at the Comics Code Authority. They'd try to, like...uh...turn it down a bit in our book.
Beavis: Heh-heh, heh-heh...they must think we'll like, seduce the innocent or somethin'...heh-heh, heh.

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MORE PICKS

The following pages compile the grooviest titles shipping for the month of January. Also listed are books carrying the *Wizard* recommended reading sign —comics that have the most promise to deliver a solid, well-written story and ones that shouldn't be overlooked on the comic book rack.

Action Comics #697

DC COMICS "Bizarro's World," Part 3 (of 5). He's but more powerful than ever, Supes is gonna have to use every bit of strength to fight Bizarro. Plus, does anyone have the phone number of the Hair Club for Men to give to Lex Luthor II? By Roger Stern, Jackson Guice, and Denis Rodier. **$1.50**

Adventures of Superman #510

DC COMICS "Bizarro's World," Part 2 (of 5). A parody of Superman, Bizarro, terrorizes Lois Lane and the entire city of Metropolis. (We know how, too. He's probably gonna recite the "Bizarro Code" over and over...) By Karl Kesel, Barry Kitson, and Ray McCarthy. **$1.50**

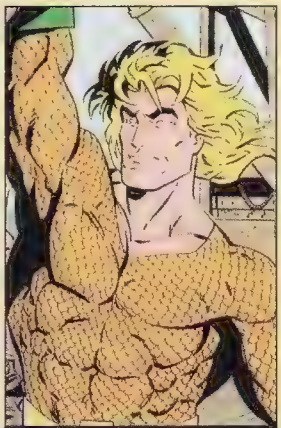
Aquaman: Time and Tide #4 (of 4)

DC COMICS The origin of Aquaman concludes as teamsters Peter David, Kirk Jarvinen, and Brad Vancata reintroduce Aquaman's half brother, the Ocean Master. "This issue, set in the 'Golden Age of Aquaman,' as it were, introduces Ocean Master, and the fact that he's his brother, back into continuity," says David. "What I endeavor to do is drag the connection of him and his brother back into continuity, as well as their first meeting and the results thereof." **$1.50**

Batman #505

DC COMICS "Knightquest, the Crusade" continues. Batman couldn't stop Abattoir from committing murder, and now he's peeved. So what does the Dark Knight do? He upgrades his costume even more, which leads to big changes in *Batman: Shadow of the Bat* #25, so pick that one up, too! By Doug Moench and Mike Manley. **$1.50**

© DC Comics



Aquaman: Time and Tide #4

Cable #9

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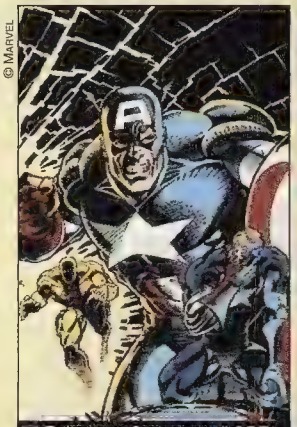

Captain America #425

© DC Comics

Catwoman #8

Break-Thru #2 (of 2)

ULTRAVERSE/MALIBU While Night Man, Freex, Firearm, Sludge, and Solitaire try to calm the frenzy on Earth, Prime, Mantra, Hardcase, the Strangers, Prototype, and Choice all converge on the moon to try to solve the mystery behind the origin of the ultras. If they don't solve it soon, Amber Hunt will destroy all life on Earth! By Gerard Jones, George Pérez, and John Lowe. **$2.50**

'Breed #1

BRAVURA/MALIBU Demonic night raiders attack and slaughter an entire Texas town, with the exception of a teenage girl. She later gives birth to Raymond Stoner, a half-human, half-demon member of the "'Breed." When Raymond discovers what he is, he must somehow learn to deal with his predicament. Written and drawn by Jim Starlin. For mature readers. **$2.50**

Cable #9

MARVEL Omega Red versus Cable! Plus: the relationship between Cable and Domino heats up! By Fabian Nicieza, Aron Wiesenfeld, and Al Vey. **$2.00**

Captain America #425

MARVEL "Fighting Chance," Part 1 (of 12). In this double-sized issue, Cap's strength, agility, and reflexes deteriorate, a consequence of taking the supersoldier serum. He now has to make a choice: face paralysis within a year or quit being Cap. He decides to retire, but first he must tie up loose ends and find a replacement. (Hey, Bruce Wayne isn't doing anything...) By Mark Gruenwald, Dave Hoover, and Dan Bulanadi. **$2.95 (foil-embossed cover), $1.75 (regular cover)**

Catwoman #8

DC COMICS A gang of thieves-in-training beat Catwoman to a heist. They lead her to the criminal mas-

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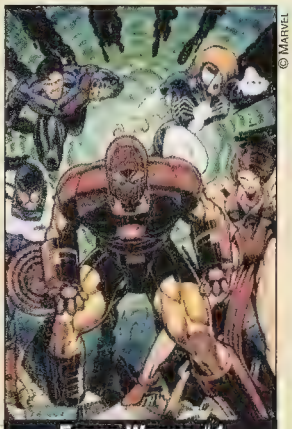
Excalibur #75


© Marvel
Force Works #1

termind Zephyr, who just might be better than Catwoman at her own game. By Jo Duffy, Jim Balent, and Andé Parks. **$1.50**

Cosmic Powers #1 (of 6)

MARVEL This new mini-series spotlights Marvel's cosmic characters, namely Thanos, Terrax, Legacy, Jack of Hearts & Ganymede, Morg, and Tyrant. This first issue stars Thanos in a solo adventure. By Ron Marz, Ron Lim, and Jimmy Palmiotti. **$2.50**

Detective Comics #672

DC COMICS "Knightquest, the Crusade" continues. The Joker's movie, *The Death of Batman*, has hit a few snags (like he can't seem to get the ending right), so the Joker ups the ante by pitting Batman in a lethal...pie fight! (No joke! This issue just turns into one big *Brady Bunch* episode!) By Chuck Dixon, Graham Nolan, and Scott Hanna. **$1.50**

Excalibur #75

MARVEL The team goes to New York to prepare for Scott and Jean's big wedding, where a new love interest develops for Kitty and an old love interest returns for Rachel. Unfortunately, both love interests are the same person! Captain Britain also returns to the team. By Ashford, Lashley, and C. Smith. **$3.50 (holo-grafix cover), $2.25 (regular cover)**

Force Works #1

MARVEL From the pages of the *Avengers West Coast* comes the rebellious superteam, Force Works! See U.S.Agent's new costume (it's not an improvement) and new team member Century (we're running out of comic book names). Join writers Dan Abnett and Andy Lanning and new penciler Tom Tenney for this 48-page blowout! **$3.95 (pop-up cover), $1.75 (regular), $0.75 (ashcan edition)**

Gambit #4 (of 4)

MARVEL Secrets about Gambit come to the surface, and he must decide who will live: Rogue or Belladonna. By Howard Mackie, Lee Weeks, and Klaus Janson. **$2.00**

John Byrne's Next Men: Faith #4 (of 4)

LEGEND/DARK HORSE In this, the final issue of the *Faith* mini-series, Jasmine must make the greatest decision of her life all by her lonesome. In the meantime, the Next Men are under attack by troops from the surface as they battle alongside their new subterranean buddies. The fateful outcome will separate one member from the rest of the team. And in *M4*: without Mark, can Amanda and Carolyn find their way back to reality? Writer/artist/letterer/juggler John Byrne and colorist Matt Webb have all the answers. For mature readers. **$2.50**

The Maxx #7

IMAGE The two heavy hitters of the Image Universe make war with each other. That's right—it's the Pitt versus the Maxx, who fight as miniature versions of themselves in the real world, and as giants in the Outback world. There's also a new twist: the "Outback" Maxx fights in the real world and the "real world" Maxx fights in the Outback. By Sam Kieth and William Messner-Loebs. Kieth says, "If readers are afraid this will be a predictable slugfest, is there anything predictable in *The Maxx*?" Aside from every issue being kinda weird, no. **$1.95**

New Warriors #45

MARVEL In part two of the four-part crossover with *X-Force*, the two teen teams meet at last! And it ain't pretty—members take *new* sides in the battle! That's right, there's traitors galore in this star-studded crossover event! (Kinda makes ya think...who would betray the Warriors?) This continues in *X-Force* #32, so check that one out, too! **$1.25**

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Gambit #4

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The Maxx #7

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NINJAK #3
VALIANT The Weaponeer's organization is destroyed, and Ninjak is recruited into Neville Alcott's counterintelligence group. He travels to Japan to rendezvous with an old lover—and a new adversary, known as the Seventh Dragon. By Mark Moretti, Joe Quesada, and Jimmy Palmiotti. **$2.25**

PRIME #8
ULTRAVERSE/MALIBU In part one of a two-part crossover with *Mantra*, Prime is rescued by Mantra on his way back from the moon. But the nutso Colonel Samuels wants both of them in his clutches, and he becomes the new villain known as Father Thing (remember what I said about comic book names...?). Plus, Kevin's father needs help rescuing Kevin, so who does he consult? Firearm, of all people! Concluded in *Mantra #7*, so check that one out, as well. By Len Strazewski, Gerard Jones, and Norm Breyfogle. **$1.95**

PROPHET #5
IMAGE This issue takes the reader back in time for a tale of Prophet's past, as he fights alongside his World War II allies. By Rob Liefeld and Dan Panosian. **$1.95**

SANDMAN #58
VERTIGO/DC In this, the second part of "The Kindly Ones," the child Daniel has disappeared, and his mom, Lyta, is convinced that the Sandman took him. But did he, or is Daniel in far more devious hands? Also in this issue: look for an encounter with Lucifer (he's in a miserable mood) as well as very bad news for Nuala. How bad? It's baaaad. By Neil Gaiman and Marc Hempel. Suggested for mature readers. **$1.95**

THE SHROUD #1 (OF 4)
MARVEL In his first solo mini-series, the Shroud receives a mysterious scroll bearing the Mark of Kali, the same mark that's on his forehead. With the help of Spider-Man, he investigates things further and fights the Scorpion and the entire Cult of Kali! (Where's Indiana Jones when you need him?) By Mike W. Barr, M.C. Wyman, and Malcolm Jones III. **$1.75**

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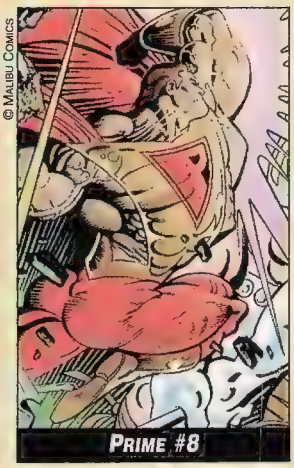

PRIME #8

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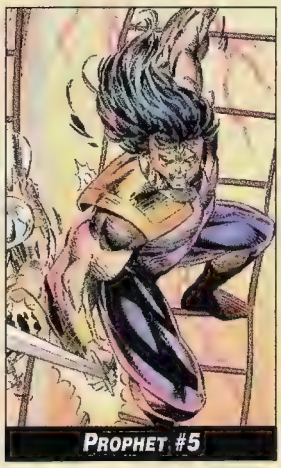

PROPHET #5

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SANDMAN #58

SIMPSONS COMICS #2

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SIMPSONS COMICS #2
BONGO COMICS Principal Skinner, in an attempt to teach the nasty students of Springfield a lesson, sends them to a special delinquency prevention program at the local prison. Unfortunately for Bart, he shares a cell with...Sideshow Bob, the man Bart helped put away! By Matt Groening, Steve Vance, and Bill Morrison. **$1.95**

SIN CITY: A DAME TO KILL FOR #3 (OF 6)
LEGEND/DARK HORSE In Sin City, trust is a four-letter word. (That's funny...I thought "trust" was a five-letter word...) In spite of himself, Dwight falls for Ava again, and it's just too darn bad that (a) she's married, (b) her husband wants to kill her, and (c) to save her, he must fight Manute, the killer chauffeur. Despite all this, it's good to be friends with Marv, and you'd be amazed at how much help you can get just by buying the beers. By writer/artist/letterer/mime Frank Miller. For mature readers. **$2.95**

SPAWN #20
IMAGE This issue's story is told from the perspective of the evil entity which gave Spawn his powers. Discover what Al Simmons really gave up by returning to Earth. Meanwhile, on Earth, Burke and Twitch are hot on Spawn's trail. Will Spawn escape this time? By Todd McFarlane. **$1.95**

THE SPECTRE #16
DC COMICS As the Spectre nears rendering his final judgment of humanity, he (it?) travels to Northern Ire-

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THE SPECTRE #16

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SWAMP THING #140

land, where he confronts the conflict there. Will this be the straw that breaks the Spectre's back? By John Ostrander, Jim Aparo, and Kelley Jones. Cover by Jones. "I was able to get Jim Aparo back to *The Spectre*," says editor Dan Raspler. "In this issue, Corrigan goes back to his place of ancestry, Northern Ireland, and in the conflict going on there, there's no clear-cut innocent party." **$1.75**

STAR WARS: TALES OF THE JEDI #4 (OF 5)

DARK HORSE In this issue, we're told the story of Nomi Sunrider, a reluctant apprentice Jedi whose true power lies hidden, due to her unwillingness to wield a light saber and become a Jedi Knight. By Tom Veitch and David Roach. **$2.50**

SUPERBOY #2

DC COMICS It's Superboy versus Knockout, a drop-dead gorgeous gal who wants Superboy's attention...or, perhaps, a date. Delusions of grandeur fade when "The Kid" discovers that she's a lot stronger than he is. By Karl Kesel, Tom Grummett, and Doug Hazlewood. **$1.50**

SUPERMAN #87

DC COMICS "Bizarro's World," Part 1 (of 5). Lex Luthor II, in an attempt to cure his mysterious ailment, accidentally unleashes Bizarro on a city that just ain't ready for him! Written by Dan Jurgen's with art by guest penciler Stuart Immonen and Joe Rubinstein. **$1.50**

SUPERMAN: THE MAN OF STEEL #31

DC COMICS An extremely powerful Superman returns to Earth in time to halt the Underworlders' assault on Project Cadmus. Also, something's not quite right with the clones of Metropolis. By Louise Simonson, Jon Bogdanove, and Dennis Janke. **$1.50**

RSA SWAMP THING #140

VERTIGO/DC "Bad Gumbo," Part 1 (of 4). The new team of writers Grant Morrison and Mark Millar and penciler Phillip Hester begin a haunting storyline that's guaranteed to be a new beginning. Imagine this: Dr. Alec Holland wakes up from a dream in which he was the Swamp Thing! Were the previous 20-plus years of continuity all a dream??? Find out in this jumping-on point for new (and mature) readers. **$1.95**

UNCANNY X-MEN #310

MARVEL On the eve of Scott and Jean's wedding, Scott is visited by...Madelyne Pryor? Look for this issue to have three bound-in trading cards celebrating the upcoming wedding (that is, if Maddie doesn't kill Scott first!). By Scott Lobdell, John Romita, Jr., and Dan Green. **$1.95**

X #1

DARK HORSE Comics' Greatest World's most popular character lives on in his own monthly series! He's got all of Arcadia trembling in fear. If you cross the mysterious X once, you get a warning. Cross him twice and you get...balloons. Just kidding. Cross him twice and...you're *dead*. By Steven Grant, Doug Mahnke, and Jimmy Palmiotti. **$2.00**

X-FACTOR #100

MARVEL A battle erupts between Havok and a new villainess called Haven. It's a shame, though, when Haven destroys a core member... Who? Well, yer just gonna haveta read it! By J.M. DeMatteis, Greg Luzniak, and Al Milgrom. **$2.95 (foil-embossed cover), $1.75 (regular cover)**

X-O MANOWAR #27

VALIANT "The Horror Below," Part 3 (of 3). In the earth-shattering conclusion to this story, Aric is drawn into battle—but at what price? Look for stunning developments in this issue! By Rob Johnson, Jorge González, and Ric Levins. **$2.25**

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X-FACTOR #100

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X #1

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Guests So Far... **(more to be announced)**

DARRYL BANKS
Green Lantern, Legion of Super-Heroes

TOM MANDRAKE
Spectre, Batman, Grimjack, New Mutants

JAN DUURSEMA
X-Factor, Uncanny X-Men #305, X-Men Unlimited #2, Hawkman & Hulk

SCOTT McDANIEL*
Daredevil, Lethal Foes of Spider-Man, '92 Spider-Man Annuals, Designer Genes

GENE HA
Nightman, Green Lantern, Trinity

LEE MODER
Barb Wire, Wonder Woman

BARRY KITSON
(Tentative) Adv. of Superman & L.E.G.I.O.N.

ANDE PARKS
Barb Wire, Wonder Woman

GORDON PURCELL
Star Trek: Deep Space Nine, Team Titans, Avengers
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Each manuscript should be typed, double-spaced, run in length between 1300 and 1500 words and be accompanied by a three- qto four-line biography about the author. Submissions for review as guest writers for any monthly department or column are also encouraged.

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PREMIERES

Comic book collectors place a great deal of importance on #1 and #0 issues. Since it's tricky to determine whether a book will succeed, you have to choose your comics very carefully. Number one and zero issues have been known to appreciate considerably when a series becomes popular. This is a list of all the #1 and #0 issues which are shipping in January. (CE indicates a Collectors Edition.)

Alan Davis's Clandestine #1
Marvel Comics $1.95

Aliens: Music of the Spears #1
Dark Horse $2.50

Anima #1
DC Comics $1.75

Ashley Dust #1
Sky Comics $2.50

Bangs and the Gang #1
Silhouette Stu. $2.95

Beavis & Butt-Head #1
Marvel Comics $1.95

Beck and Caul #1
Caliber Comics $2.95

Beelzelvis #1
Slave Labor Grph. $2.95

Black Mist #1
Caliber Press $2.95

'Breed #1
Bravura $2.50

Cave Woman #1
Basement Comics $2.95

Dead Kid #1
Sky Comics $3.50
CE $3.95

Exosquad #0
Topps Comics $1.00

Force Works #1
Marvel Comics $1.75
CE $3.95

Force Works #1 Ashcan Edition
Marvel Comics $0.75

Ghoul Gallery #1
AC Comics $2.95

Knighthawk, the Protector #1
Continuity $2.50

Lady Death #1
Chaos! Comics $3.50

Lethargic Comics #1
Alpha Prod. $2.50

The Mission #1
Beat-Nik Pub. $2.25

Ogre #1
Black Diamond Publishing $2.95

Outer Space Babes #1
Silhouette Studios $2.95

Power Brigade #1
Moving Target $1.75

Quad Depot #1
Labyrinth Com. $3.00

RoboCop: Roulette #1
Dark Horse $2.50

Rune #1
Ultraverse $1.95

Saker: The Lost Texts #1
Comico $3.50

Silbuster #1
Antarctic Press $2.95

Shadowman #0
Valiant $2.50
CE $3.50

Spider-Man: Mutant Agenda #1
Marvel Comics $1.75

Sweet Childe #1
Trinity Visuals $2.50
CE $2.95

Tales from the Balcony #1
Allied Comics $2.95

Tank Vixens #1
Antarctic Press $2.95

Trauma Corps Ashcan Edition #0
Anubis Press $3.95

Urban Decay #1
Anubis Press $2.95

Wild Angels #1
Marvel Comics $1.95

X #1
Dark Horse $2.00

Wrath #1
Ultraverse $1.95

Zorro #1
Topps Comics $2.50

good & cheap

Good-readin' books you can still pick up cheap!

DAREDEVIL © & ™ 1982 MARVEL COMICS GROUP

Daredevil #191

Writer: *Frank Miller*
Artists: *Frank Miller and Terry Austin*
Current Value: $2

In this, the last issue of Frank Miller's first run on *Daredevil*, we see a haunted, brooding Daredevil in a very tragic, poignant story. DD plays Russian roulette with a fully paralyzed, bed-ridden Bullseye, and asks who was worse: Bullseye the former assassin, or himself? He leaves it to the steel revolver in his palm to decide the question.

Throughout the issue, Daredevil relates a story to Bullseye about a young boy. DD, in his Matt Murdock identity, was defending Hank Jurgens, who was pleading innocent to charges of embezzlement. That's when Matt met Hank's son, Chuckie, who idolized both Hank and Daredevil, and who believed that he, Chuckie, was DD!

Eventually, Daredevil found Chuckie's father committing a felony as Chuckie looked on from a hiding place. DD brutally apprehended Hank—right in front of the boy who worshipped them both! The aftermath of the incident haunts both Chuckie and Daredevil in different ways; neither was ever the same again.

Oh—and who won the lethal game of Russian roulette? Read the issue and find out for yourself. ☆

TOP 100

Here's the list for DECEMBER... a countdown of the most–ordered titles as reported by Diamond Comic Distributors Inc.

what was hOt 1 yeAr ago...

1. Venom #1 (Marvel)
2. Spawn #8 (Image)
3. Punisher 2099 #1 (Marvel)
4. Pitt #2 (Image)
5. WetWorks #3 (Image)
6. X-Men #17 (Marvel)
7. Uncanny X-Men #297 (Marvel)
8. Spider-Man 2099 #4 (Marvel)
9. Youngblood: Battlezone #1 (Image)
10. X-Force #87 (Marvel)

2 yeArs ago...

1. X-Men #5 (Marvel)
2. Uncanny X-Men # 285 (Marvel)
3. X-Force #7 (Marvel)
4. Warlock and the Infinity Watch #1 (Marvel)
5. Robin II: The Joker's Wild #4 (direct market) (DC)
6. Spider-Man #19 (Marvel)
7. X-Factor #75 (Marvel)
8. Hearts of Darkness (Marvel)
9. Wolverine #51 (Marvel)
10. Punisher #60 (Marvel)

3 yeArs ago...

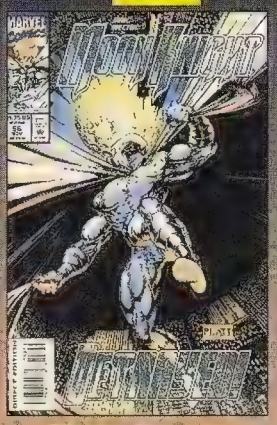
1. Spider-Man #9 (Marvel)
2. Robin #5 (DC)
3. X-Men #275 (Marvel)
4. Marvel Comics Presents #73 (Marvel)
5. Ghost Rider #12 (Marvel)
6. Detective Comics #628 (DC)
7. Amazing Spider-Man #346 (Marvel)
8. New Mutants #100 (Marvel)
9. Wolverine #38 (Marvel)
10 Batman #461(DC)

1. **Spawn #19 (Image)**
2. **X-Men #29 (Marvel)**
3. **Uncanny X-Men #309 (Marvel)**
4. **Superman: The Man of Steel #30 (direct) (DC)**
5. **Codename: Stryke Force #1 (Image)**
6. **WildC.A.T.s #7 (Image)**
7. **Superboy #1 (DC)**
8. **Superman #86 (DC)**
9. **Adventures of Superman #509 (DC)**
10. **X-Men 2099 #5 (Marvel)**
11. Steel #1 (DC)
12. Action Comics #696 (DC)
13. Bloodshot #0 (Valiant)
14. Supergirl #1 (DC)
15. Batman #504 (DC)
16. Gambit #3 (Marvel)
17. X-Force #31 (Marvel)
18. Wolverine #78 (Marvel)
19. Detective Comics #671 (DC)
20. Venom: The Enemy Within #1 (Marvel)
21. X-Factor #99 (Marvel)
22. Savage Dragon #7 (Image)
23. Amazing Spider-Man #386 (Marvel)
24. Shadowhawk III #2 (Image)
25. Daredevil #325 (Marvel)
26. Freak Force #1 (Image)
27. Ninjak #2 (Valiant)
28. Spider-Man Unlimited #4 (Marvel)
29. Spider-Man 2099 #16 (Marvel)
30. Team Youngblood #4 (Image)
31. Batman: Shadow of the Bat #24 (DC)
32. Prophet #4 (Image)
33. Daredevil: Man Without Fear #5 (Marvel)
34. Spider-Man #43 (Marvel)
35. Catwoman #7 (DC)
36. StormWatch Yearbook #1 (Image)
37. Cable #3 (Marvel)
38. Supreme #9 (Image)
39. Bartman #1 (Bongo)
40. Magnus Robot Fighter/Nexus #1 (Valiant)
41. X-Men Adventures Season II #1 (Marvel)
42. Radioactive Man #1 (Bongo)
43. Vanguard #3 (Image)
44. Star Wars: Tales of the Jedi #3 (Dark Horse)
45. Robin #4 (DC)
46. Turok, Dinosaur Hunter #9 (Valiant)
47. Green Lantern #48 (DC)
48. Legends of the World's Finest #1 (DC)
49. Break-Thru #1 (Ultraverse)
50. Green Lantern #49 (DC)
51. Ren & Stimpy #15 (Marvel)
52. Phantom Force #2 (Image)
53. X-O Manowar #26 (Valiant)
54. Web of Spider-Man #109 (Marvel)
55. Batman: Legends of the Dark Knight #57 (DC)
56. Spectacular Spider-Man #209 (Marvel)
57. Bloodshot #14 (Valiant)
58. Sandman #57 (DC)
59. Incredible Hulk #414 (Marvel)
60. Superman: The Man of Steel #30 (newsstand) (DC)
61. Batman: In Darkest Knight #1 (DC)
62. Doom 2099 #14 (Marvel)
63. Punisher 2099 #13 (Marvel)
64. Warriors of Plasm #5 (Defiant)
65. Spider-Man: Mutant Agenda #0 (Marvel)
66. Fantastic Four #355 (Marvel)
67. Ghost Rider #45 (Marvel)
68. Second Life of Doctor Mirage #5 (Valiant)
69. Excalibur #74 (Marvel)
70. Silver Surfer #89 (Marvel)
71. Solar, Man of the Atom #31 (Valiant)
72. Magnus Robot Fighter #34 (Valiant)
73. Good Guys #2 (Defiant)
74. Harbinger #27 (Valiant)
75. Shadowman #23 (Valiant)
76. Secret Weapons #7 (Valiant)
77. Eternal Warrior #20 (Valiant)
78. H.A.R.D. Corps #15 (Valiant)
79. Marvels #2 (Marvel)
80. Dark Dominion #3 (Defiant)
81. Avengers #371 (Marvel)
82. Lobo #3 (DC)
83. Thunderstrike #5 (Marvel)
84. Lobocop #1 (DC)
85. Rai and the Future Force #19 (Valiant)
86. Prime #7 (Ultraverse)
87. Predator: Bad Blood #1 (Dark Horse)
88. Punisher #87 (Marvel)
89. Archer & Armstrong #20 (Valiant)
90. Sin City: A Dame to Kill For #2 (Dark Horse)
91. Ravage 2099 #15 (Marvel)
92. Strangers #7 (Ultraverse)
93. Mantra #6 (Ultraverse)
94. Marvel X-Men Collection #2 (Marvel)
95. Thor #471 (Marvel)
96. Sludge #3 (Ultraverse)
97. Punisher War Zone #24 (Marvel)
98. Hardcase #7 (Ultraverse)
99. Warlock and the Infinity Watch #25 (Marvel)
100. Solitaire #2 (Ultraverse)

TOP 10 JANUARY 1994

***Wizard*, by staying in touch with hundreds of dealers throughout the country, keeps a close eye on the hottest books throughout the country. Here are the 10 best-selling comics for January '94.**

1



© MARVEL

Moon Knight #56
Artist
Stephen Platt
Writer
Terry Kavanagh

Stephen Platt's artwork has left a smokin' wake on comic shelves across the country since his work in *Moon Knight* #55 came to the attention of an unsuspecting public. The dynamic storytelling of Mr. Platt, as well as the teensy-weensy print runs of the first few *Moon Knight* books he drew, have fueled this mania, making these books veritable "must-haves" in the crafty completist's collection. Since the recent announcement of *Moon Knight*'s cancellation (this being his, what, third cancellation?) hasn't shaken collectors too much, it seems that the issues featuring Mr. Platt's Toddyesque art will keep fans scrambling for a while longer now. Platt has since announced a move to Extreme Studios, to begin tackling Profit...er, Prophet's exploits.

2

© MARVEL

Daredevil #319
Artist
Scott McDaniel
Writer
D.G. Chichester

The weird part is that the little red spot on the cover, Daredevil, lands on Elektra, who had recently come back to life, killing them both. Maybe those two lovebirds just weren't meant to be. Ahh, the foolishness of youth... Actually, Daredevil doesn't really land on Elektra or anything, I'm just filling some space. The real reason this book is so hot is because it kicks off a whole new storyline, "Fall From Grace," which features the introduction of DD's new threads, the resurrection of Elektra (again), and the revelation of exactly how much undigested red meat is in Foggy Nelson's colon (wait, that's next issue). All these major happenings sparked a major wave of interest in Daredevil's title, which drove the prices on the early "Fall From Grace" issues through the roof due to their fairly modest print run.

3

© MARVEL

Wolverine #75
Artist: Adam Kubert
Writer: Larry Hama

Last fall's "Fatal Attractions" crossover featured major events which rocked Marvel's mutantverse to its very core. Colossus quit the X-Men and Magneto got fried, which were major events, but nothing had the same impact as when Wolvie had all the adamantium sucked out of him like dust from a Pixie Stix in *X-Men* #25. It appears that our favorite Canadian berserker (Wolvie, not Todd) has been changed forever, and since everyone wanted to find out the fate of our little buddy after that fateful *X-Men* issue, all heads (and wallets—yeesh, $3.95 cover price!) turned to *Wolverine* #75. So what happens to our bud Logan now that his adamantium is sitting down at Sanford's junk yard? Why, in a throw-continuity-out-the-window development, we learn that Wolvie has...bone claws! (Wha...?) Next, please...

4

© MARVEL

Moon Knight #55
Artist: Stephen Platt
Writer: Terry Kavanagh

Kinda looks like somebody is pouring milk on the mighty "Fist of Konshu" on #55's cover, doesn't it? No? Must be me. Anyway, if you haven't heard about Stephen Platt yet, he's the hottest name to come out of post-Image Marvel, and he has made quite a good impression on fans in the few short months he's been doodling. It's no wonder Rob Liefeld was all over Platt like white on rice, and now Platt has left Marvel (and his scheduled penciling stint on *Cable*) to work on Prophet. So what about these issues of the soon-to-be-canceled *Moon Knight*? While it is true that these books are boiling hot, and will apparently remain so for some time, Platt's departure and the cancellation of the series will adversely affect these hot books somewhere down the line.

5

© MARVEL

Daredevil #320
Artist: Scott McDaniel
Writer: D.G. Chichester

Another book sporting a minuscule (that means small, you neophytes) print run which is driving collectors up the wall is this, the first chapter of the "Fall from Grace" storyline that's been pushing Ol' Hornhead back to the forefront of the comic country's consciousness. While some of the later "Fall from Grace" books are more plentiful than this one, the entire storyline has enjoyed a very healthy reception. This, friends, is a very positive thing, seeing a book that's not in its first few issues get some well-deserved respect from the comic-shelf-prowling populace based on a butt-kicking story and not some silly gimmick. It's enough to make *Wizard* Contributing Editor Patrick Daniel O'Neill shed a nostalgic tear, we'd imagine.

6

© MARVEL

Daredevil: Man Without Fear #1
Artist: John Romita Jr.
Writer: Frank Miller

Frank Miller Daredevil, Frank Miller Daredevil, Frank Miller Daredevil! Man, I don't get tired of saying that! How great is it that there is new Miller Daredevil stuff to read every month (for a while, anyway)? Enough of that fanboy banter, let's get down to what makes this book hot. We already know why this series is popular among the fans (first-rate Miller writing + top-shelf Romita Jr. artwork = great comic), but the reason it's so hot is that retailers shied away from the (yikes!) $2.95 cover and didn't order too many, and fans, who were going nuts over the "Fall From Grace" story in the regular DD series, kinda glossed over this series and are only now realizing how gosh dam stupendous this limited series is. (Also keep an eye out for *Marvels* #1, another pricey Marvel book with big potential.)

7

© VOYAGER

Ninjak #1
Artist: Joe Quesada
Writer: Mark Moretti

"Why is this book hot?," you ask. Many reasons, kemosabe. This book has a cool story by Mark Moretti, a neat villain by the name of Dr. Silk, an exciting new lead character in Ninjak, one of the coolest covers ever, and the pulse-pounding artwork of Joe Quesada, Jimmy Palmiotti, and John Cebollero. Why did we mention all the above creators while describing *Ninjak* #1? Because it appears that there was an error in the production of the book, omitting all the aforementioned creators' names. Another reason this book is headed for the back issue stratosphere is its print run. It's by no means infinitesimal (look it up!), but nonetheless it's still about a quarter that of *Turok* #1. (Remember, the book which, as soon as you remove the chromium cover, makes for some great kindling?)

8

© MALIBU

Prime #2
Artist: Norm Breyfogle
Writer: G. Jones & L. Strazewski

I must admit, the first time I saw Prime I thought to myself, "Wow, what a hokey, Golden Age DC-ish looking character." Then I read the first issue and thought, "Wow, that was pretty good, but can it be good on a monthly basis?" Well, as of this writing, six issues have come out, and boy, is this title a great read! If you haven't checked out this series yet, you're doing yourself a great disservice. Do what more and more fans are doing and pick it up. And yeah, like more and more hot books these days, *Prime* #2 was underordered. Though Malibu spent some serious bucks promoting the Ultraverse line, the Ultraverse books weren't heavily ordered, and the same goes double for the second issues . Mistake. Many of the Ultraverse titles, especially *Prime*, hit it big with the fans and sent back issue prices soaring.

9

© MARVEL

Avengers West Coast #102
Artist: D. Adnett & A. Lanning
Writer: Dave Ross

After nearly 10 years and 102 issues, the Avengers West Coast have finally bit the dust. It appears that the "real" Avengers feel that the left coast gang were just not getting the job done, and took a vote to pull the plug. This didn't sit too well with a few of the Wackos (our pet name for AWC members), and Tony Stark decided that it was for the best that they not fight the outcome. Member after member turned in their Avengers ID cards, and a page of history was irrevocably turned. AWC will be replaced by a new Stark-funded team, Force Works. (Get it? It's like saying "using force works." Force Works. Ah, whatever.) Long-time Avengers fans may want to watch this title closely, since a major character is set to be kiboshed real soon.

10

© DC COMICS

Green Lantern #46
Artist: M.D. Bright
Writer: Gerard Jones

During the red-hot "Reign of the Supermen" crossover running through the Superman titles, *Green Lantern* #46 snuck in there as a very low-key crossover, retailers didn't order bushels (*déjà vu*), fans decided they had to own this not-so-easy-to-find issue, and you know what happened? Bingo, hot book. Before we go, take a look at this month's Top 10. After months of being dominated by gimmick covers and all sorts of gimmick crap, the 10 hottest books in the country are mostly those without any type of gimmick. Even those with gimmicks are hot for reasons other than a fancy cover. It's a refreshing change, and I for one hope that the non-fad fad lasts. ☆

Wizard Market WATCH

by
Jon Warren

That's Entertainment!

Entertainment. First and foremost, that's what collecting comics is all about. If a collector takes care of his books and they rise in value, it's a plus. The fun of collecting, however, shouldn't be overshadowed by the desire to make a buck. Collectors are realizing this more and more, and the comics market is healthier and more stable as a result. During early '93, many collectors were snared by the lure of quick profits in the comics market. Today, the market has settled down; it's less speculative than it was this time a year ago. And collectors are buying quality comics for their entertainment value. This trend is very good for the comics market.

RECENT (1992-1993)

Our network of *Wizard* advisors placed Marvel and Malibu's Ultraverse at the top of the comics market this month.

MARVEL

Marvel is gaining momentum from strong interest in a number of recent releases. *Daredevil* and *Fantastic Four*, formerly slower movers, are in the top 10 percent. *Fantastic Four* #382, the "Post-Death" issue, is gaining heat this month. *Wolverine* #75 and *X-Men* #25 are two of the hottest recent releases. There's lots of interest in *Moon Knight* #55-57, *Avengers West Coast* #101, *Daredevil* #319 and #320, and *Doctor Strange* (3rd series) #60. *Ren & Stimpy* #1 is still a best seller among recent back issues, with one *Wizard* advisor reporting the sale of a copy of the first issue for $30. *Daredevil: Man Without Fear* by Frank Miller is a great mini-series, one which collectors may have overlooked during the mad rush to snap up the "Fall From Grace" storyline in the regular *Daredevil* series. Prices are moving up. The Clive Barker imprint, Razorline, started off strong, but has slipped a bit according to several of our advisors.

DC

Superman and Batman issues are still doing well, but aren't flying out at the same pace as a few months ago. *Sandman* continues to be a leader for the DC line. *Green Lantern* #46 is up to $9 this month, reflecting continued strong demand among collectors. Many of the Milestone titles could be doing better, but this is more than compensated for by the success of the Vertigo line. The high-quality "Children's Crusade" crossover issues hit the stands and caught the interest of many collectors.

IMAGE

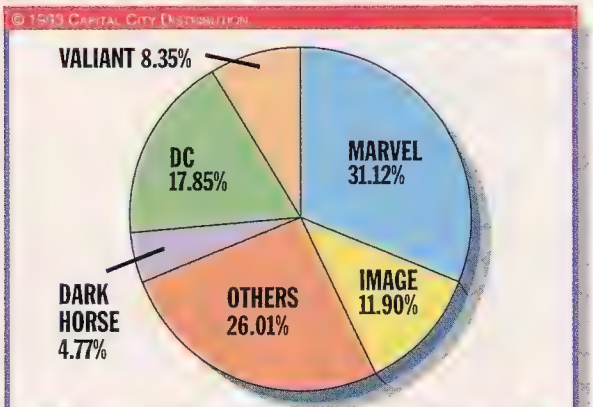
Spawn continues to be among the best-selling of any new comics releases. Many of our *Wizard* advisors report that *Spawn* is still selling neck-and-neck with the X-Men titles.

VALIANT

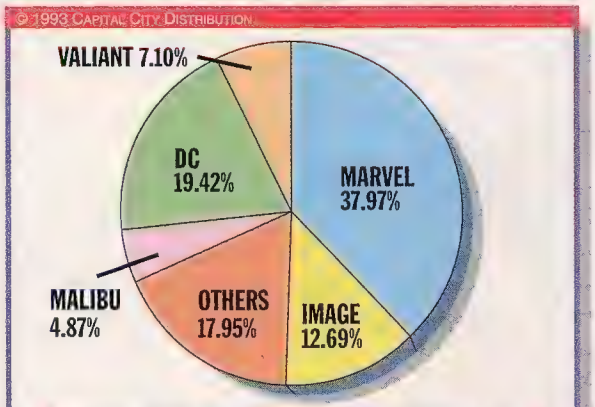
Valiant has scored a hit with *Ninjak*. Although the Valiant back issue market has slowed from last year's furious pace, their new releases continue to find strong support from dedicated collectors who enjoy well-written stories. The storylines in *Magnus*, *Rai*, and *Eternal Warrior* are quite good, almost as good as the pre-"Unity" books.

OTHER COMPANIES

Ultraverse titles, especially coupon issues, are hot. Well-written stories are just what the market ordered!



Dollar Share of the Comic Book Market for NOVEMBER, according to Capital City Distribution



Piece Share of the Comic Book Market for NOVEMBER, according to Capital City Distribution

Prime #2 leads the pack in this category. *Exiles* #3 is another up-and-coming hot issue, due to its "Beginning of the End" storyline.

Wizard advisors continue to report heavy demand for any printings of Jeff Smith's *Bone*. First printings of the first issue are scarce, commanding up to $150 in some parts of the country. Even second and third printings are being snapped up by collectors.

MODERN AGE (1970-1990)

DC

These days, everyone wants *All-Star Western* #10, the first appearance of Jonah Hex, but it's nearly impossible to locate. This is one of the hottest issues in the comics market, but finding a copy in any grade is not easy. Another blazing DC issue is *House of Secrets* #92, the first appearance of the Swamp Thing. *Wizard* advisors report extremely strong collector demand for this issue. The Berni Wrightson issues of *Swamp Thing* from the 1970s are highly sought after by collectors, with prices continuing to edge upward. Watch out for the 1970s series of *The Shadow*, with art by Mike Kaluta. We're hearing an increasing number of advisors reporting good demand for this series.

MARVEL

It's ironic that just as Marvel cancels *Conan*, the last surviving title from the '70s, we begin to see a flurry of demand for early issues. *Conan* #275, the final issue, sold out nationwide. Collector demand for issue #1 is solid.

Collectors are once again searching for *Star Wars* back issues. It's too early to classify them as hot, but there's clearly an increase in demand.

X-Men #94, *Giant-Size X-Men* #1, and *Incredible Hulk* #181 are hot. Morbius issues of *Fear*, *Astonishing Tales* issues with Deathlok, *Marvel Spotlight* issues with Ghost Rider, and *Son of Satan* are not.

OTHER COMPANIES

Cerebus #1 has sold for over $300, according to one *Wizard* advisor. Several other advisors reported an increase in requests for early issues. The demand for early *Cerebus* issues is a curious phenomenon—wonder if this could be a precursor for the revival of the black-and-white comics from the mid-'80s? (Remember *Fish Police*?)

SILVER AGE (1955-1970)

Important first issues and key appearances continue to be the focus of collectors, with books in top condition commanding incredible prices.

DC

In general, Silver Age DCs are scarcer than Silver Age Marvels. For that reason, most DCs from the Silver Age command a significant premium in Very Fine to Near Mint condition. Also, demand for Silver Age DCs does not seem to be limited to the higher grades, as is the case with many Silver Age Marvels. Leading the DC Silver Age group are *Showcase* issues before #60 and *Brave and the Bold* issues before #50. Not far behind are first issues of *The Atom*, *Aquaman*, and *Hawkman*. These are among the most requested issues, according to our *Wizard* advisors.

WIZARD'S TOP TEN HOTTEST ARTISTS

1 **Todd McFarlane**
upcoming: *Spawn/Batman*

2 **Jim Lee**
WildC.A.T.s

Photo: J. Schuyler

3 **Joe Quesada**
Ninjak

Photo: Lynn Varley

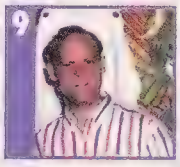
4 **Frank Miller**
Sin City: A Dame to Kill For

5 **Marc Silvestri**
Cyberforce

6 **Bart Sears**
upcoming: *Violator*

7 **Dale Keown**
Pitt

8 **Stephen Platt**
upcoming: *Prophet*



9 **Erik Larsen**
Savage Dragon

10 **Mark Texiera**
Union

WIZARD'S TOP TEN HOTTEST WRITERS

Photo: Al Ortega

1 **Neil Gaiman**
Sandman

Photo: Lynn Varley

2 **Frank Miller**
Sin City: A Dame to Kill For

3 **Peter David**
Incredible Hulk, Aquaman: Time and Tide

4 **John Byrne**
Next Men, upcoming: *Danger Unlimited*

Photo: Mitch Jenkins

5 **Alan Moore**
1963
(spookier than ever)

Photo: Al Ortega

6 **Jim Shooter**
Warriors of Plasm

7 **Dan Jurgens**
Superman

8 **Matt Wagner**
Sandman Mystery Theatre

9 **Chris Claremont**
Aliens vs. Predator

Photo: J. Schuyler

10 **John Ostrander**
The Spectre

WIZARD'S TOP TEN HOTTEST ARTISTS AND WRITERS LISTS ARE DERIVED FROM A NATIONWIDE DEALER SURVEY.

MARVEL

The demand for key Marvels in superb condition remains strong, naturally. A verified sale of $19,000 for a Near Mint to Mint copy of *Amazing Spider-Man* #1 occurred in November. The number of collectors wanting superb mint copies of early Marvels far outstrips the supply, so prices for these will probably continue to escalate in the foreseeable future. Demand for low-grade key issues is strong also. Many collectors have been cured of "mintitis," and are settling for more affordable copies. One *Wizard* advisor reported the sale of a low-grade *Amazing Fantasy* #15 for $500.

Among the leaders in the Silver Age Marvel group is *Fantastic Four* #48, a superhot book at $450-$550 in Near Mint.

OTHER COMPANIES

The movie and TV tie-in comics from the Dell *Four Color* series are among the most active of the alternate Silver Age issues. Titles like *The Andy Griffith Show*, *Leave it to Beaver*, and *The Three Stooges* are moving extremely well, but the king of the '60s TV titles remains the Gold Key series of *Star Trek*.

For sleepers with future collectibility, look at some of the comics released during the 1950s and 1960s by Charlton, Gold Key, Archie, American Comics Group, and even Pines Comics. In this group, our pick is *Tom Terrific* by Pines. Only six issues were released in the late 1950s, and all of them are extremely difficult to find in any condition. Near Mint copies of any of these with price tags between $50 and $100 would be good buys. Other Saturday morning TV cartoon tie-ins that are good picks are *Rocky and Bullwinkle* and *The Flintstones*.

Another area that is heating up is the books adapting movie and TV westerns. The prime key in this area is *The Searchers* with a classic John Wayne photo cover, from the Dell *Four Color* series. A top grade copy of this book would bring in around $500. Other titles to watch in this group are *Gunsmoke*, *Wagon Train* with Clint Eastwood photo covers, and any John Wayne movie photo covers.

GOLDEN AGE (1938-1954)

This segment of the market is primarily the domain of the advanced collector. For those willing to learn the ropes, however, this area is swarming with opportunity. While the Silver Age market climbed to ever higher levels during the past six years, the Golden Age market remained fairly stable, with the exception of a few super-rare keys. In a number of cases, Silver Age keys have now surpassed many of the Golden Age keys in price.

Although this segment of the market isn't for everyone, it's easy to see the appeal of owning a 40-year-old copy of a classic *Batman* or *Captain America*.

Green Lantern Comics and *Flash Comics* are two of the most sought-after series among collectors of Golden Age DC. Only 38 issues of the original *Green Lantern Comics* were published between 1941 and 1949. The first issue in average condition (forget Mint on Golden Age comics) fetches anywhere from $2,500 to $4,000—if you can find one. *Flash Comics* ran 104 issues, starting in 1940 and ending in 1949. The last few issues of *Flash Comics* are extremely difficult to find, and are prized by advanced DC collectors. Ever wonder why the Silver Age *Flash* series began with issue #105? Well, now you know: DC simply continued the numbering for the new series from the original Golden Age series. ☆

ATTENTION RETAILERS

Our price guide database has been revamped to significantly expand dealer input and speed compiling. Participating dealers who complete our monthly survey forms (perhaps 15 minutes of your time) will receive a copy of our new, participants-only newsletter, *Entertainment Retailing*. This publication, created for all entertainment retailers in today's diversified marketplace, features information designed to help retailers maximize their store's potential. Each month, you'll find pricing info to be featured in the next issue of *Wizard*, and up-to-date industry news, plus profiles of successful retailers. Thank you to those who have already responded. To participate, write or fax, on letterhead, to DEALER NEWSLETTER, Wizard Press, P.O. Box 5001, Monsey, NY 10952-8001. Fax: 914-426-6071.

ATTENTION!

Yeah, you! We need your input to help make *Wizard: The Guide to Comics* the best guide to comics it can be! After you finish reading this issue of *Wizard*, take a gander over at page 199 and spend a couple of minutes filling out the fan survey. Stand up, be proud, and be heard!

Wiz Quiz

Each month *Wizard* will ask you what you thought about this issue of the magazine and question you on what you enjoy about comic books.

Why? Well, we believe in giving our readers exactly what they're looking for in the #1 Guide to Comics. Long-time *Wizard* fans have seen *Wizard* evolve over the years, and they know that the we've made the changes we have because the fans have asked for them. Don't miss this chance! Your voice will change the content of this magazine...

WHAT DID YOU THINK OF THE ARTICLES IN THIS MONTH'S EDITION OF *WIZARD*?

This Sucks!	❍ Great	❍ Okay	❍ Lame
Paying Homage	❍ Great	❍ Okay	❍ Lame
Men of Iron	❍ Great	❍ Okay	❍ Lame
Backstage at the Mystery Theatre	❍ Great	❍ Okay	❍ Lame
In the Can	❍ Great	❍ Okay	❍ Lame

CHECK OFF ANY CONTESTS IN THIS ISSUE OF *WIZARD* WHICH YOU ENTERED.

❍ Chromium Contest
❍ The Drawing Board
❍ Enveloping Letter Art
❍ Toying Around

IN ORDER OF MOST FAVORITE TO LEAST FAVORITE, LIST YOUR FIVE FAVORITE COMIC BOOK ARTISTS.

1. _____
2. _____
3. _____
4. _____
5. _____

IN ORDER OF MOST FAVORITE TO LEAST FAVORITE, LIST YOUR FIVE FAVORITE COMIC BOOK WRITERS.

1. _____
2. _____
3. _____
4. _____
5. _____

IN ORDER OF MOST FAVORITE TO LEAST FAVORITE, LIST YOUR FIVE FAVORITE COMIC BOOK CHARACTERS, INCLUDING BOTH HEROES AND VILLAINS.

1. _____
2. _____
3. _____
4. _____
5. _____

HOW DO YOU FEEL ABOUT POLYBAGGED COMICS? (CHECK ONE)

❍ It doesn't affect my decision to purchase a comic ❍ I buy two, one to open and one to keep closed
❍ I refuse to buy polybagged comics

WHAT DO YOU LOOK FOR FIRST IN A COMIC BOOK? (CHECK ONE)

❍ Good art ❍ Good story ❍ How it ties into continuity ❍ The cover ❍ Its potential to increase in value

HOW DO YOU FEEL ABOUT VARIOUS VERSIONS OF THE SAME ISSUE BEING RELEASED, FOR EXAMPLE A HIGHER-PRICED "COLLECTOR'S EDITION" AND A LOWER-PRICED "STANDARD EDITION" OF A PARTICULAR COMIC BOOK?

❍ I'll buy the collector's edition issue only if something about its special features is cool
❍ I prefer the collector's edition ❍ I prefer the standard edition ❍ I buy both

CLIP OR COPY SURVEY & SEND TO: WIZ QUIZ SURVEY, P.O. BOX 5001, MONSEY, NY 10952-8001

January 1 to Febuary 15, 1994

SHOWS & CONVENTIONS

***Wizard* is not responsible for false or lost show information.**

ALABAMA

JAN 14-16, DECATUR, Collectibles Show, River Oaks Mall, T:15 A:Free, mall hours, 615-473-6603
JAN 14-16, GADSDEN, All Collector Show, Gadsden Mall, A:Free, mall hours, 205-2547-5291
JAN 28-30, HUNTSVILLE, Collectibles Show, Madison Square Mall, T:65 A:Free, mall hours, 615-423-6603
JAN 29-30, DOTHAN, All-Star Collector Show, Northside Mall, Ross Clark Ct., T:25 A:Free, Sat:10am-9pm, Sun:noon-6pm, 205-774-4684

ARIZONA

JAN 7-9, PHOENIX, Comic Book & Card Show X, Westridge Mall, 75th Ave. & Thomas Rd., Fri:10am-9pm, Sat:10am-6pm, Sun:11am-6pm, 602-973-1369
JAN 29, CASA GRANDE, 3rd Annual Sportscard & Comic Show, Casa Grande Mall, T:20 A:Free, 10am-5pm, 602-836-7343

CALIFORNIA

JAN 1-2, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40 A:Free, 10am-5pm, 909-780-4555
JAN 2, FRESNO, 2nd Annual Special Olympics Comic & Card Show, Picadilly Inn—University, 4961 N. Cedar, T:24 A:$1, 10am-5pm, 209-292-2890
JAN 5, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40 A:Free, 5-10pm, 909-780-4555
JAN 2, SANTA ANA, Tabb Investments Cards & Comics Warehouse Show, 1928 E. Glenwood Pl., T:100 A:Free, 10am-5pm, 714-854-1991
JAN 2, STOCKTON, Baseball Card & Comic Show, Stockton Inn, Joaquin Room, Hwy. 99 & Waterloo Rd., T:36 A:$2, 10am-4pm, 209-948-0976
JAN 4, TORRANCE, Tabb Investments Sportscards, Comic Books, Toys & Collectibles Show, Torrance Cultural Arts Ctr., 3300 Civic Center Dr. (Torrance & Madrona), T:58 A:$1, 5-10pm, 714-854-1991
JAN 5, WALNUT, Comic, Card & Collectible Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150 A:Free, 5-9:30pm, 909-594-7492
JAN 6, SANTA ANA, Tabb Investments Cards & Comics Warehouse Show, 1928 E. Glenwood Pl., T:100 A:Free, 5-10pm, 714-854-1991
JAN 8, WALNUT, Cards, Comics & Collectibles, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 909-594-7492
JAN 8-9, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40 A:Free, 10am-5pm, 909-780-4555
JAN 9, SANTA ANA, Tabb Investments Cards & Comics Warehouse Show, 1928 E. Glenwood Pl., T:100 A:Free, 10am-5pm, 714-854-1991
JAN 11, TORRANCE, Tabb Investments Sportscards, Comic Books, Toys & Collectibles Show, Torrance Cultural Arts Ctr., 3300 Civic Center Dr. (Torrance & Madrona), T:58 A:$1, 5-10pm, 714-854-1991
JAN 12, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40 A:Free, 5-10pm, 909-780-4555
JAN 12, WALNUT, Comic, Card & Collectible Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 909-594-7492
JAN 13, SANTA ANA, Tabb Investments Cards & Comics Warehouse Show, 1928 E. Glenwood Pl., T:100 A:Free, 5-10pm, 714-854-1991
JAN 14, SAN DIEGO, Comic Book & Card Show, Scotish Rite Ctr., 1895 Camino Del Rio S., T:45 A:$1.50, 5-9:30pm, 619-669-1759
JAN 15, LODI, Home Plate Monthly Comics, Sports Cards & Collectibles Show, Lodi Grape Festival Grounds, Burgandy Hall, 413 E. Lockeford St., T:30 A:$1.50, 10am-4pm, 209-368-7345
JAN 15, LONG BEACH, Comic Book Show, Java Lanes Bowling Ctr., 3800 Pacific Coast Hwy., A:$1, 10am-5pm, 909-988-4674
JAN 15, WALNUT, Cards, Comics & Collectibles, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 909-594-7492
JAN 15-16, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40 A:Free, 10am-5pm, 909-780-4555
JAN 15-17, SANTA ANA, Tabb Investments Cards & Comics Warehouse Show, 1928 E. Glenwood Pl., T:100 A:Free, Sat:10am-6pm, Sun:10am-5pm, Mon:10am-4pm, 714-854-1991
JAN 16, SAN FRANCISCO, San Francisco Comic Book Convention, Holiday Inn—Golden Gateway, 1500 Van Ness Rd., A:$3, 10am-4pm, 908-788-6845
JAN 16, TRACY, Baseball Card & Comic Show, American Legion Hall, 1960 Tracy Rd., T:18 A:$2, 10am-4pm, 209-948-0976
JAN 17, FRESNO, Monday Night Comic & Card Show, Picadilly Inn—University, 4961 N. Cedar, T:24 A:$1, 5-9pm, 209-292-2890
JAN 18, TORRANCE, Tabb Investments Sportscards, Comic Books, Toys & Collectibles Show, Torrance Cultural Arts Ctr., 3300 Civic Center Dr. (Torrance & Madrona), T:58 A:$1, 5-10pm, 714-854-1991
JAN 19, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40 A:Free, 5-10pm, 909-780-4555
JAN 19, WALNUT, Comic, Card & Collectible Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 909-594-7492
JAN 20, SANTA ANA, Tabb Investments Cards & Comics Warehouse Show, 1928 E. Glenwood Pl., T:100 A:Free, 5-10pm, 714-854-1991
JAN 22, SAN DIEGO, Mira Mesa Comic & Card Show, Holiday Inn, 9335 Kearney Mesa Rd., T:30 A:$1.50, 619-669-1759
JAN 22, SAN DIEGO, Sports Card & Comics Show, Holiday Inn, 9335 Kearney Mesa Rd., A:Free, 10am-4pm, 619-630-3044
JAN 22, WALNUT, Cards, Comics & Collectibles, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 909-594-7492
JAN 22-23, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40 A:Free, 10am-5pm, 909-780-4555
JAN 22-23, SAN BRUNO, Tanforan Mall, Hwy. 380 & El Camino Real, T:80 A:Free, Sat:10am-8pm, Sun:11am-6pm, 415-367-9659
JAN 22-23, SAN FRANCISCO, San Francisco Comic Book & Card Show, Cathedral Hill Hotel, 1101 Van Ness Ave. & Geary Blvd., T:50 A:$2, Sat:10am-5pm, Sun:10am-4pm, 415-386-9036
JAN 23, BUENA PARK, Orange County Comic, Non-Sport Card & Collectible Show, Sequoia Athletic Club, 7530 Orangethorpe Ave., T:80 A:$3, 10am-4pm, 818-913-4046
JAN 23, MODESTO, Baseball Card & Comic Book Show, Steps & Variations, 1300 N. 9th St., T:22 A:$2, 10am-4pm, 209-948-0976
JAN 23, SANTA ANA, Tabb Investments Cards & Comics Warehouse Show, 1928 E. Glenwood Pl., T:100 A:Free, 10am-5pm, 714-854-1991
JAN 25, TORRANCE, Tabb Investments Sportscards, Comic Books, Toys & Collectibles Show, Torrance Cultural Arts Ctr., 3300 Civic Center Dr. (Torrance & Madrona), T:58 A:$1, 5-10pm, 714-854-1991
JAN 26, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40 A:Free, 5-10pm, 909-780-4555
JAN 26, WALNUT, Comic, Card & Collectible Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 909-594-7492
JAN 27, SANTA ANA, Tabb Investments Cards & Comics Warehouse Show, 1928 E. Glenwood Pl., T:100 A:Free, 5-10pm, 714-854-1991
JAN 29, SAN DIEGO, Comic Book & Card Show, La Mesa Womens Club, 5220 Wilson St. (& Grossmont Blvd.), T:30 A:$1.50, 4:30-9pm, 619-669-1759
JAN 29, WALNUT, Cards, Comics & Collectibles, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 909-594-7492
JAN 29-30, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40 A:Free, 10am-5pm, 909-780-4555
JAN 30, GLENDALE, Southern California Comic Book, Sport Card & Collectible Convention, Glendale Civic Auditorium, 1401 N. Verdugo Rd., T:60 A:$2.50, 10am-4pm, 818-842-1861
JAN 30, SANTA ANA, Tabb Investments Cards & Comics Warehouse Show, 1928 E. Glenwood Pl., T:100 A:Free, 10am-5pm, 714-854-1991
FEB 2, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40 A:Free, 5-10pm, 909-780-4555
FEB 5, WALNUT, Cards, Comics & Collectibles, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 909-594-7492
FEB 5-6, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40 A:Free, 10am-5pm, 909-780-4555
FEB 9, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40 A:Free, 5-10pm, 909-780-4555
FEB 12, WALNUT, Cards, Comics & Collectibles, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 909-594-7492
FEB 12-13, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40 A:Free, 10am-5pm, 909-780-4555
FEB 13, ALBANY, Comic Book Show, Veterans Hall, 1325 Portland Ave. (behind Albany High School), T:50 A:$3, 9:30am-4pm, 510-525-8066

CONNECTICUT

JAN 2, STRATFORD, Connecticut's Premier Card & Comic Show, Ramada Inn, I-95 Exit 30, T:55 A:$3, 9:30am-4pm, 203-377-9567
JAN 2, VERNON, Comic Book & Baseball Card Show, The Colony, 51 Hartford Turnpike (Exit 63 off I-84), T:30 A:$1, 10am-4pm, 203-242-1189
JAN 8, NAUGATUCK, Baseball Card & Comic Book Show, Elk's Lodge #967, Rubber Ave. (next to McDonald's), T:50 A:Free, 9am-3pm, 203-723-9289
JAN 8, WATERBURY, Sportscard & Comic Book Bonanza, Ramada Inn (formerly Red Bull Inn; Exit 25 off I-84), T:30 A:$2, 9am-3pm, 203-231-3305
JAN 8-9, MILFORD, Baseball Card & Comic Book Mania, Knights of Columbus Hall, 625 Bridgeport Ave. (Exit 34 off I-95), T:60 A:$3, 9:30am-3:30pm, 203-874-3545
JAN 9, DANBURY, Comic Show, Danbury Hilton Towers, 18 Old Ridgebury Rd. (Exit 2 off I-84), T:57 A:$2, 10am-4pm, 203-746-7531
JAN 9, WINDSOR LOCKS, Comic Book & Baseball Card Show, Windsor Court Hotel, 383 5 Center St. (Exit 41 off I-91), T:35 A:$1, 10am-4pm, 203-242-1189
JAN 16, GROTON, Comic Book & Baseball Card Show, Groton Inn & Suites, Rte. 184 (Exit 86 off I-95), T:40 A:$1, 10am-4pm, 203-242-1189
JAN 16, VERNON, Sportscard & Comic Show, 51 Hartford Turnpike (Rte. 83), T:40 A:$.99, 10am-4pm, 203-646-2276
JAN 21, STRATFORD, Connecticut's Premier Card and Comic Show: Friday Night Special, Ramada Inn, I-95 (Exit 30), T:30 A:Free, 6-10pm, 203-377-9567
JAN 23, DANBURY, Comic Show, Ethan Allen Inn, 21 Lake Ave. (Exit 4 off I-84), T:50 A:$2, 10am-4pm, 203-746-7531
JAN 23, WALLINGFORD, Baseball Card & Comic Book Show,

SHOWS & CONVENTIONS

Stillwood Inn, 1074 S. Colony Rd. (Rte. 5), A:$.99, 9:30am-3:30pm, 203-874-3545

JAN 23, WATERBURY, Comic Book & Baseball Card Show, Ramada Inn (Exit 25 off I-84), T:30 A:$1, 10am-4pm, 203-242-1189

JAN 30, N. HAVEN, Super Bowl Sunday Sportscard & Comic Book Bonanza, Holiday Inn—N. Haven (Exit 12 off I-91), T:30 A:$2, 9am-3pm, 203-231-3305

JAN 30, MILFORD, Baseball Card & Comic Book Mania, Knights of Columbus Hall, 625 Bridgeport Ave., T:60 A:$2, 9:30am-3:30pm, 203-874-3545

FEB 6, STRATFORD, Connecticut's Premier Card and Comic Show, Ramada Inn, I-95 (Exit 30), T:55 A:$3, 9:30am-4pm, 203-377-9567

FEB 12, NAUGATUCK, Baseball Card & Comic Book Show, Elk's Lodge #967, Rubber Ave. (next to McDonald's), T:50 A:Free, 9am-3pm, 203-723-9289

FEB 13, DANBURY, Comic Show, Danbury Hilton Towers, 18 Old Ridgebury Rd. (Exit 2 off I-84), T:57 A:$2, 10am-4pm, 203-746-7531

FEB 13, MILFORD, Baseball Card & Comic Book Mania, Knights of Columbus Hall, 625 Bridgeport Ave. (Exit 34 off I-95), T:60 A:$2, 9:30am-3:30pm, 203-874-3545

DELAWARE

FEB 13, WILMINGTON, Serendipity, Ramada Inn—Chaddsford (Rtes. 202 & 1), A:$3, 410-398-6685

FLORIDA

JAN 2, FT. MYERS, Baseball Card & Comic Book Show, Ramada Hotel—Airport, 12635 Cleveland Ave., T:40 A:Free, 9am-5pm, 813-574-7731

JAN 2, MIAMI, Miami Comic Book Convention, Crown Sterling Suites, Miami Internat'l Airport, N.W. S. River Dr., A:$3, 11am-5pm, 908-788-6845

JAN 7-9, PANAMA CITY, '94 Kickoff Collectibles Show, Panama City Mall, T:45 A:Free, mall hours, 615-473-6603

JAN 8-9, SARASOTA, Baseball Card, Comic Book & Memorabilia Show, Gulf Gate Mall, 600 Gulf Gate Mall (Exit 37 off I-75), T:75 A:Free, Sat:10am-9pm, Sun:11am-5pm, 813-574-7731

JAN 8-9, W. PALM BEACH, Card & Comic Show, Days Inn, 6255 Okeechobee Blvd., T:40 A:Free, 10am-5pm, 407-697-9444

JAN 15, SUNRISE, Big Guys Cards & Comics, Pines Plaza, 4163 N. Pine Island Rd., T:50 A:Free, 10am-8pm, 305-742-0828

JAN 16, N. FT. MYERS, Baseball Card, Comic & Comic Book Show, Robert E. Lee Best Western, 13021 N. Cleveland Ave., T:25 A:Free, 9am-5pm, 813-574-7731

JAN 22-23, ORLANDO, Comic Show & Auction, Holiday Inn—Orange Blossom Trail, 7900 S. Orange Blossom Trail, T:40 A:$1, 10am-4pm, 407-489-375934

JAN 22-23, LAKELAND, Lakeland Sports Card & Comic Book Show, Lakeland Mall, 1108 E. Memorial Blvd., T:50 A:Free, 813-686-9043

JAN 22-23, W. PALM BEACH, Card & Comic Show, Days Inn, 6255 Okeechobee Blvd., T:40 A:Free, 10am-5pm, 407-697-9444

JAN 23, CAPE CORAL, Baseball Card, Comic Book & Memorabilia Show, Yacht & Racquet Club, 5819 Driftwood Dr., T:40 A:Free, 9am-5pm, 813-574-7731

JAN 28-30, PENSACOLA, Sportscard & Collectibles Show, Cordova Mall, T:15 A:Free, mall hours, 615-473-6603

JAN 29-30, NAPLES, Baseball Card, Comic Book & Memorabilia Show, Coastland Ctr. Mall, 1900 N. Tamiami, T:75 A:Free, Sat:10am-9pm, Sun:noon-5pm, 813-574-7731

JAN 29-30, ORLANDO, Mall Comic Show, Winter Park Mall, 100 N. Orlando Ave., T:50 A:Free, Sat:10am-4pm, Sun:10am-6pm, 407-469-3759

JAN 29-30, ORLANDO, Orlando Sports Card & Comic Book Show, Central Florida Fairgrounds, Bldg. A, 4603 W. Colonial Dr., T:60 A:Free, 813-686-9043

FEB 5-6, FT. MYERS, Baseball Card, Comic Book & Memorabilia Show, Edison Mall, 4125 Cleveland Ave., T:75 A:Free, Sat:10am-9pm, Sun:noon-5:30pm, 813-574-7731

FEB 5-6, W. PALM BEACH, Card & Comic Show, Days Inn, 6255 Okeechobee Blvd., T:40 A:Free, 10am-5pm, 407-697-9444

FEB 13, FT. MYERS, Baseball Card & Comic Book Show, Ramada Hotel—Airport, 12635 Cleveland Ave., T:40 A:Free, 9am-5pm, 813-574-7731

GEORGIA

JAN 1-2, LILBURN, Lilburn Crossing Shopping Center, 4230 Hwy. 29, T:20 A:$1, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557

JAN 7-9, LILBURN, Lilburn Crossing Shopping Center, 4230 Hwy. 29, T:20 A:$1, Fri:4pm-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557

JAN 8-9, DALTON, Sportscard, Comics, Toys, Coins & Stamps, Walnut Square Mall, Walnut Ave., T:40 A:Free, mall hours, 615-473-6603

JAN 14-16, LILBURN, Lilburn Crossing Shopping Center, 4230 Hwy. 29, T:20 A:$1, Fri:4pm-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557

JAN 21-23, COLUMBUS, First-Ever Collectible Show, Peachtree Mall, T:15 A:Free, mall hours, 615-473-6603

JAN 21-23, LILBURN, PT Shows Inc., Lilburn Crossing Shopping Center, 4230 Hwy. 29, T:20 A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557

JAN 28-30, LILBURN, PT Shows Inc., Lilburn Crossing Shopping Center, 4230 Hwy. 29, T:20 A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557

FEB 4-6, LILBURN, PT Shows Inc., Lilburn Crossing Shopping Center, 4230 Hwy. 29, T:20 A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557

FEB 11-13, LILBURN, PT Shows Inc., Lilburn Crossing Shopping Center, 4230 Hwy. 29, T:20 A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557

ILLINOIS

JAN 1-2, CRYSTAL LAKE, Nonsmoking Comic Book & Sports Card Show, Holiday Inn, Rte. 31 & Three Oaks Rd., A:$1, Sat:noon-5pm, Sun:10am-3pm, 708-309-8204

JAN 1-2, HOMEWOOD, Old is Gold Sportcard & Comic Book Show, Best Western—Homewood, 17400 S. Halstead, T:30 A:$1, Sat:noon-6pm, Sun:5-9pm, 708-957-4908

JAN 2, HILLSIDE, Extra Innings Sport Card & Comic Book Show, Hillside Holiday Inn, 4400 Frontage Rd., T:72 A:$1, 9am-3pm, 708-960-4700

JAN 2, OAKBROOK, Sports Memorabilia Card & Comic Show, Marriott Oakbrook Hotel, 1401 W. 22nd St., A:$1, 9:30am-3:30pm, 708-663-1975

JAN 2, OAK LAWN, Oak Lawn Comics & Card Show, Fatima Knights of Columbus Hall, 5830 W. 95th St., T:33 A:$1, 9am-3pm, 708-423-1758

JAN 7, CHICAGO, Sport Card, Comic & Collectible Show, St. Cyprian's Episcopal Church, 6501 W. Belmont Ave., T:25 A:$1, 312-622-5433

JAN 7, EVERGREEN PARK, All Sports Card & Comic Show, 9701 S. Kedgie, T:30 A:Free, 6-10pm, 708-422-4387

JAN 8, GLEN ELLYN, Extra Innings Sport Card & Comic Book Show, Glen Ellyn Holiday Inn, 1250 Roosevelt Rd., T:33 A:Free, 9am-2:30pm, 708-960-4700

JAN 9, MUTTESON, Old is Gold Sportcard & Comic Book Show, Holiday Inn—Mutteson, I-57 & Rte. 30, T:32 A:$1, 5-9pm, 708-957-4908

JAN 9, TINLEY PARK, All Sports Card & Comic Show, Tinley Park High School, 6111 W. 175th St., T:40 A:$1, 10am-4pm, 708-422-4387

JAN 9, YORKVILLE, Yorkville Card & Comic Show, Beecher Bldg., 908 Game Farm Rd., T:30 A:$1, 10am-3pm, 708-553-7157

JAN 15, E. PEORIA, Central Illinois Comic Con, 401 N. Main (Exit 95A on I-74), T:60 A:Free, 10am-4pm, 309-688-2553

JAN 15, WILLOWBROOK, Extra Innings Sport Card & Comic Book Show, Willowbrook Holiday Inn, 7800 Kingery Hwy., 9am-2:30pm, T:45 A:Free, 708-960-4700

JAN 15-16, CHICAGO, Gold Coast Comic & Card Expo, Best Western, 162 E. Ohio, T:35 A:$1, Sat:10am-6pm, Sun:10am-5pm, 312-222-1278

JAN 16, CRYSTAL LAKE, Nonsmoking Comic Book & Sports Card Show, Holiday Inn, Rte. 31 & Three Oaks Rd., A:$1, 10am-3pm, 708-309-8204

JAN 16, WESTMONT, Old is Gold Sportcard & Comic Book Show, Inland Expo Ctr.—Westmont, 400 E. Ogden Ave. (by Denny's), T:36 A:$1, 10am-7pm, 708-957-4908

JAN 23, CHICAGO, Chicago Comic Book Convention, Hyatt Regency Woodfield, 1800 E. Golf Rd. (off Rte. 53 N.), A:$3.25, 10am-4pm, 908-788-6845

JAN 23, BERWYN, Extra Innings Sport Card & Comic Book Show, Sokol Berwyn, 6445 W. 27th Pl., T:30 A:Free, 9:30am-2:30pm, 708-960-4700

JAN 23, CRYSTAL LAKE, Nonsmoking Comic Book & Sports Card Show, Holiday Inn, Rte. 31 & Three Oaks Rd., A:$1, 10am-3pm, 708-309-8204

JAN 23, HOMEWOOD, Old is Gold Sportcard & Comic Book Show, Best Western—Homewood, 17400 S. Halstead, T:30 A:$1, 5-9pm, 708-957-4908

JAN 23, ORLAND PARK, Orland Park Comics & Card Show, Civic Ctr. (one block W. of La Grange Rd. @ 147th St.), T:60 A:$1, 9am-3pm, 708-423-1758

JAN 30, CRYSTAL LAKE, Nonsmoking Comic Book & Sports Card Show, Holiday Inn, Rte. 31 & Three Oaks Rd., A:$1, 10am-3pm, 708-309-8204

JAN 30, MOLINE, B&L Sports Cards & Comics, Highland Park Bowl, 23rd Ave. (by Target), T:18 A:$1, 9am-3pm, 309-786-8097

JAN 30, MUTTESON, Holiday Inn—Mutteson, I-57 & Rte. 30, T:32 A:$1, 10am-5pm, 708-957-4908

FEB 6, HOMEWOOD, Best Western—Homewood, 17400 S. Halstead, T:30 A:$1, 5-9pm, 708-957-4908

FEB 13, MUTTESON, Holiday Inn—Mutteson, I-57 & Rte. 30, T:32 A:$1, 5-9pm, 708-957-4908

FEB 13, YORKVILLE, Yorkville Card & Comic Show, Beecher Bldg., 908 Game Farm Rd., T:30 A:$1, 10am-3pm, 708-553-7157

INDIANA

JAN 2, EVANSVILLE, Sports Card & Comic Show, Ramada Inn—North, U.S. 41 N., T:24 A:Free, 10am-5pm, 502-683-3751

JAN 2, MARTINSVILLE, Premier Collectibles Show, 4-H Bldg., T:25 A:Free, 10am-5pm, 317-631-7009

JAN 9, CRAWFORDSVILLE, Premier Collectibles Show, Holiday Inn, Hwy. 74 & U.S. 231, T:25 A:Free, 317-631-7009

JAN 15, EVANSVILLE, Premier Collectibles Show, Holiday Inn, 8 Green River Rd., T:25 A:Free, 10am-5pm, 317-631-7009

JAN 15, HAMMOND, Calumet Region Card & Comic Show, 7527 Hammond FOP #5 (I-80 & Kennedy N. Exit), T:28 A:$1, 9:30am-2:30pm, 219-865-1563

JAN 16, FT. WAYNE, Ft. Wayne's Premiere Card & Comic Show, Ramada Inn, Show Room 14, Exit 105A off I-69, T:50 A:Free, 10am-4pm, 219-824-9364

JAN 16, TERRE HAUTE, Premier Collectibles Show, Days Inn (Exit 7 off I-70), T:25 A:Free, 10am-5pm, 317-631-7009

JAN 22, FT. WAYNE, Premier Collectibles Show, Holiday Inn (Exit 109 off I-69), T:25 A:Free, 10am-5pm, 317-631-7009

JAN 23, EVANSVILLE, Sports Card & Comic Show, Ramada Inn—North, U.S. 41 N., T:24 A:Free, 10am-5pm, 502-683-3751

FEB 6, EVANSVILLE, Sports Card & Comic Show, Ramada Inn—North, U.S. 41 N., T:24 A:Free, 10am-5pm, 502-683-3751

FEB 6, INDIANAPOLIS, Indianapolis Animation, Toy & Comic Book Show, Quality Inn E., 3525 N. Shadeland, T:100 A:$3, 10:30am-4:30pm, 317-824-9602

FEB 12, HAMMOND, Calumet Region Card & Comic Show, 7527 Hammond FOP #5 (I-80 & Kennedy N. Exit), T:28 A:$1, 9:30am-2:30pm, 219-865-1563

IOWA

JAN 2, BETTENDORF, B&L Sports Cards & Comics, Holiday Inn, 909 Middle Rd. (off I-74), T:25 A:$1, 9am-3pm, 309-786-8097

JAN 16, DAVENPORT, B&L Sports Cards & Comics, E. Davenport Turner Hall, 2113 E. 11th St., T:25 A:$1, 9am-3pm, 309-786-8097

KENTUCKY

JAN 8, BOWLING GREEN, Comics, Cards, Collectibles Show, Greenwood Executive Inn (Exit 22 off I-65), T:40 A:Free, 9am-4:30pm, 502-842-6492

FEB 12, BOWLING GREEN, Comics, Cards, Collectibles Show, Greenwood Executive Inn (Exit 22 off I-65), T:40 A:Free, 9am-4:30pm, 502-842-6492

LOUISIANA

JAN 9, LAFAYETTE, Comic Book & Sports Card Show, Holiday Inn, NE Evangeline Thruway, T:19 A:$1, 10am-5pm, 318-332-1832

MARYLAND

JAN 9, BALTIMORE, Serendipity, Hilton Hotel—Pikesville (Exit 20 off Baltimore Beltway), A:$3, 11am-4:30pm, 410-398-6685

MASSACHUSETTS

JAN 2, BOSTON, Boston Comic Book Convention, Howard Johnson, 57 Park Plaza, 200 Stuart St., A:$3, 10am-5pm, 908-788-6845

JAN 6-9, WATERTOWN, Watertown Mall, 550 Arsenal St., A:Free, mall hours, 617-289-8662

JAN 8, LAWRENCE, Monthly Sports Card & Comic Book Show, Quality Inn, Rte. 114 (across from N. Andover Mall), T:32 A:$1, 10am-4pm, 508-685-2049

JAN 8, WORCESTOR, Comic Book & Trading Card Show, Howard Inn Hotel & Meeting Ctr. (Exit 11 off Rte. 290 next to Holy Cross), T:40 A:$1, 10am-4pm, 508-753-0977

JAN 9, WOBURN, Howard Johnson Convention Facility, Montvale Ave. (Exit 36 off Rte. 93), T:100 A:$1, 9am-3pm, 508-485-6500

JAN 13-16, WALPOLE, Walpole Mall, I-27 & Rte. 95 Exit 10, A:Free, mall hours, 617-289-8662

JAN 20-23, BILLERICA, Billerica Mall, 480 Boston Rd., A:Free, mall hours, 617-289-8662

FEB 12, LAWRENCE, Monthly Sports Card & Comic Book Show, Quality Inn, Rte. 114 (across from N. Andover Mall), T:32

A:$1, 10am-4pm, 508-685-2049
FEB 13, WOBURN, Howard Johnson Convention Facility, Montvale Ave. (Exit 36 off Rte. 93), T:100 A:$1, 9am-3pm, 508-485-6500

MICHIGAN

JAN 8, ANN ARBOR, Ann Arbor Comicon, Sheraton Inn—Ann Arbor, 3200 Boardwalk, T:52 A:$1.50, 10am-4pm, 313-971-0941
JAN 15, HOLLAND, Comic Book & Sportscard Show, Holiday Inn, 24th St. & U.S. 31, T:45 A:Free, 9:30am-3pm, 616-394-5251
JAN 22, MIDLAND, Comic Book & Sports Card Show, Ramada Inn, 1815 S. Saginaw Rd. (across from K-Mart), T:25 A:Free, 10am-5pm, 517-631-4976
JAN 23, SAGINAW, Comic Book & Sports Card Show, Sheraton Inn, I-675 & Tittabawassee Rd., T:25 A:Free, 517-631-4976

MISSOURI

JAN 8, SPRINGFIELD, Comic & Sportscard Show, Markham Inn, 2820 N. Glenstone & I-44,T:34 A:$1, 9am-4pm, 417-889-2529
JAN 16, HAZELWOOD, Comic & Sports Card Show, Days Inn—Hazelwood, N. Hanley & Hwy. 270, T:30 A:$1, 10am-4pm, 314-739-3279
JAN 23, ST. CHARLES, Sports Card & Comic Show, Stegton Regency, 1450 Wall St., T:45 A:$1, 9am-2:30pm, 314-388-5288
FEB 12, SPRINGFIELD, Comic & Sportscard Show, Markham Inn, 2820 N. Glenstone & I-44, T:34 A:$1, 9am-4pm, 417-889-2529

NEW JERSEY

JAN 1, EAST BRUNSWICK, Mid-State Special New Year's Bash, Mid-State Bowl, Mid-State Mall, Rte. 18 N., T:20 A:$2, 1-7pm, 908-583-7915
JAN 2, BORDENTOWN, Comic Book Convention, Days Inn, Rte. 206 N., T:30 A:$3, 10am-4pm, 908-828-5955
JAN 2, EDISON, SAI Sports Card & Comic Book Show, Clarion Hotel & Towers, 2055 Lincoln Hwy. (Rte. 27), T:35 A:$1.50, 9am-4pm, 609-655-7668
JAN 2, MT. LAUREL, Mt. Laurel Comic Book & Sports Card Show, Budget Motor Lodge (Exit 4 off New Jersey Turnpike), A:$2, 9:30am-3:30pm, 609-235-7400
JAN 2, TINTON FALLS, Monmouth County Comic Book Show, Holiday Inn , T:35 A:$2, 9:30am-4:30pm, 908-531-9281
JAN 2, TOMS RIVER, Collectors Showcase Baseball Card & Comic Book Show, Elks Club, Clifton & Washington Aves., T:40 A:$2, 9:30am-3:30pm, 908-291-1632
JAN 4, HAZLET, Hazlet Tuesday Night Monthly Comic & Sport Card Show, Shore Point Inn, Rte. 35 S. (Exit 117 off Garden State Pkwy.), T:15 A:$1, 5-9:30pm, 908-583-7915
JAN 4, PARSIPPANY, New Jersey's Quality Tuesday Night Card Show, Parsippany Police Athletic League, 33 Baldwin Rd., T:67 A:$2, 5-9:30pm, 201-538-4480
JAN 7-8, N. PARAMUS, Sports World Collectible Card & Comic Show, Sports World, 200 Rte. 17, T:55 A:Free, Fri:5-10pm, Sat;10am-5pm, 201-342-8980
JAN 8, HAWTHORNE, Card, Comic & Collectible Show, Elks Lodge, 131 Wagaraw Rd. (next to Shopping Ctr.), T:30 A:$1, 10am-4pm, 201-423-2849
JAN 8, S. PLAINFIELD, Monthly Card & Comic Show, 910 Oak Tree Rd., T:40 A:Free, 10am-6pm, 908-757-8827
JAN 8, UNION, Union Boys & Girls Club, 1050 Jeanette Ave., T:45 A:$2, 9:30am-3:30pm, 908-874-4387
JAN 8-9, S. PLAINFIELD, World of Cards & Comics Convention, Middlesex Mall, Corner of Hadley Rd. & Stelton Rd., T:83 A:Free, Sat:10am-9:30pm, Sun:11am-5pm, 908-968-3886
JAN 9, BRICKTOWN, Baseball Card & Comic Book Show, Temple Beth Or, 200 Van Zile Rd., T:80 A:$2, 10am-4pm, 908-308-0384
JAN 9, COLTS NECK, Monthly Card & Comic Show, Fire House #2, Conover Rd. (off Rte. 34), T:50 A:Free, 9am-4pm, 908-946-9260
JAN 9, HAZLET, Collectors Showcase Baseball Card & Comic Book Show, Ramada Inn, 2870 Rte. 35, T:50 A:$2, 9:30am-3:30pm, 908-291-1632
JAN 9, LIVINGSTON, Sports Card & Comic Show, Livingston Holiday Inn, T:45 A:Free, 9:30am-4pm, 201-533-0325
JAN 11, PARSIPPANY, New Jersey's Quality Tuesday Night Card Show, Parsippany Police Athletic League, 33 Baldwin Rd., T:67 A:$2, 5-9:30pm, 201-538-4480
JAN 13, WOODBRIDGE, Monthly Thursday Night Non-Sport, Sports Card & Comic Book Show, Budget Motor Lodge, Rte. 9 N., T:30 A:$1, 5-9:30pm, 908-583-7915
JAN 15, HILLSBOROUGH, World of Cards & Comics Convention, Hillsborough Fire Co. #2, 375 Rte. 206, T:50 A:$1.50, 10am-4pm, 908-968-3886
JAN 16, GARFIELD, Cards, Comics, & Collectibles Show, Boys & Girls Club, 490 Midland Ave., T:70 A:$1, 10am-4pm, 201-340-2218
JAN 16, FLEMINGTON, Elks Lodge #1928, Rte. 31 (across from fairgrounds), T:39 A:Free, 10am-4pm, 908-479-6603
JAN 16, HOWELL, Baseball Card & Comic Book Show, Great American Flea Market, Mezzanine, 2301 Hwy. 9 N., T:130 A:$2, 908-308-0384
JAN 16, ROBBINSVILLE, Central New Jersey Comic Book & Trading Card Show, Washington Township Volunteer Fire Dept., Rte. 130, T:45 A:$2, 9:30am-3:30am, 609-235-7400
JAN 16, SPRINGFIELD, World of Cards & Comic Books Convention, Holiday Inn—Springfield, 304 U.S. Rte. 22 W., T:53 A:$1.50, 10am-4pm, 908-968-3886
JAN 17, EDISON, SAI Sports Card & Comic Book Show, Clarion Hotel & Towers, 2055 Lincoln Hwy. (Rte. 27), T:35 A:$1.50, 2-8pm, 609-655-7668
JAN 18, PARSIPPANY, New Jersey's Quality Tuesday Night Card Show, Parsippany Police Athletic League, 33 Baldwin Rd., T:67 A:$2, 5-9:30pm, 201-538-4480
JAN 19, EDISON, New Wednesday Night Spectacular, Victorian Manor, 2863 Woodbridge Ave. (Rte. 514W), T:30 A:$1, 5-9:30pm, 908-422-9365
JAN 20, E. BRUNSWICK, Monthly Thursday Night Sports Card & Comic Show, Mid-State Bowl, Mid-State Mall, Rte. 18 N., T:20 A:$1, 5-9:30pm, 908-583-7915
JAN 20, ISELIN, SAI Sports Card & Comic Book Show, Woodbridge Sheraton Hotel, 515 Rte. 1 S., T:25 A:$1.50, 5-9:30pm, 609-655-7668
JAN 21-22, N. PARAMUS, Sports World Collectible Card & Comic Show, Sports World, 200 Rte. 17, T:55 A:Free, Fri:5-10pm, Sat;10am-5pm, 201-342-8980
JAN 22, SOMERSET, Mid-Winter Saturday Sports Card & Comic Book Show, Ramada Inn, Weston Canal Rd., T:30 A:$2, 10am-4pm, 908-583-7915
JAN 23, CLARK, Super Clark Spectacular, Ramada Inn (Exit 135 off Garden State Pkwy.), T:30 A:$2, 10am-4pm, 908-422-9365
JAN 23, CLIFTON, Cards, Comics & Collectibles Show, Boys & Girls Club, 802 Clifton Ave., T:70 A:$1, 10am-4pm, 201-340-2218
JAN 23, WAYNE, Wayne Comic Book Convention, Ramada Inn, Rte. 46 W. (near Willowbrook Mall), A:$2, 10am-4pm, 908-788-6845
JAN 25, PARSIPPANY, New Jersey's Quality Tuesday Night Card Show, Parsippany Police Athletic League, 33 Baldwin Rd., T:67 A:$2, 5-9:30pm, 201-538-4480
JAN 28-30, FREEHOLD, Triple Play Baseball Card, Sports Memorabilia & Comic Book Show, Freehold Raceway Mall, 3710 Rte. 9, T:75 A:Free, mall hours, 718-667-9588
JAN 29, E. BRUNSWICK, E. Brunswick Spectacular, Sheraton Inn, Rte. 18 S. (Exit 9 off Turnpike), T:40 A:$2, 908-422-9365
JAN 29, NEW BRUNSWICK, Flea Market Bldg., U.S. 1 S., T:52 A:Free, 10am-6pm, 908-238-4231
JAN 30, BELLMAWR, Comic Book Convention, Howard Johnson Hotel, Rte. 368 (Exit 3 off New Jersey Turnpike), T:30 A:$3, 10am-4pm, 908-828-5955
JAN 30, MONTVALE, Collectible Card & Comic Show, Ramada Inn—Montvale, 100 Chestnut Ridge Rd., T:48 A:$2, 9:30am-4pm, 201-342-8980
FEB 1, PARSIPPANY, New Jersey's Quality Tuesday Night Card Show, Parsippany Police Athletic League, 33 Baldwin Rd., T:67 A:$2, 5-9:30pm, 201-538-4480
FEB 5, UNION, Union Boys & Girls Club, 1050 Jeanette Ave., T:45 A:$2, 9:30am-3:30pm, 908-874-4387
FEB 6, HAZLET, Collectors Showcase Baseball Card & Comic Book Show, Ramada Inn, 2870 Rte. 35, T:50 A:$2, 9:30am-3:30pm, 908-291-1632
FEB 6, MT. LAUREL, Mt. Laurel Comic Book & Sports Card Show, Budget Motor Lodge (Exit 4 off New Jersey Turnpike), A:$2, 9:30am-3:30pm, 609-235-7400
FEB 6, TINTON FALLS, Monmouth County Comic Book Show, Holiday Inn (Exit 105 off Pkwy., & Hope Rd.), T:35 A:$2, 9:30am-4:30pm, 908-531-9281
FEB 8, PARSIPPANY, New Jersey's Quality Tuesday Night Card Show, Parsippany Police Athletic League, 33 Baldwin Rd., T:67 A:$2, 5-9:30pm, 201-538-4480
FEB 11-12, N. PARAMUS, Sports World Collectible Card & Comic Show, Sports World, 200 Rte. 17, T:55 A:Free, Fri:5-10pm, Sat:10am-5pm, 201-342-8980
FEB 12, WOODBRIDGE, Comic Book Convention, Sheraton Hotel, 515 Rte. 1 S., T:40 A:$3, 10am-4pm, 908-828-5955
FEB 13, BORDENTOWN, Comic Book Convention, Days Inn Hotel, Rte. 206 N., T:30 A:$3, 10am-4pm, 908-828-5955

NEW YORK

JAN 2, HICKSVILLE, Jerusalem Ave. & Maglie Dr., T:32 A:$1, 10am-4pm, 516-799-6412
JAN 2, KINGS PARK, Comic Book & Sports Card Show, Veterans of Foreign Wars Hall, Indian Head Rd., T:22 A:$.50, 10am-4pm, 516-243-1686
JAN 2, SARATOGA SPRINGS, St. Clement's Monthly Baseball Card & Comic Book Show, St. Clement's School Gym, 231 Lake Ave., T:30 A:$1, 1-5pm, 518-584-1429
JAN 2, STONY BROOKS, King of Commons Baseball Card & Comic Book Show, Holiday Inn Express, 3131 Nesconset Hwy., Rte. 347 (Exit 62N off Long Island Expresswy.), T:20 A:$1, 10am-4pm, 516-689-8138
JAN 8, BROOKLYN, Carmine's Sports Card & Comic Book Show, St. Athanasius Auditorium, 6102 Bay Pkwy., T:35 A:Free, 10am-4pm, 718-421-4919
JAN 8, HAUPPAGE, King of Commons Baseball Card & Comic Book Show, Marriott Wind Watch Hotel, 1717 Motor Pkwy., T:40 A:$1, 516-689-8138
JAN 9, WILLISTON PARK, Monthly Card & Comic Show, American Legion Post #144 (lower level), 730 Willis Ave., A:$1, 10am-4pm, 516-289-7398
JAN 13, DEER PARK, Monthly Baseball & Sports Card Show, Sons of Italy—Constantino Brumidi Lodge, 2075 Deer Park Ave., A:Free, 6-10pm, 516-289-7398
JAN 14, MIDDLETOWN, Sports Card, Comic Book & Non-Sport Card Show, Howard Johnson's, 551 Rte. 211 E., T:25 A:Free, 6-10pm, 914-361-5380
JAN 15, LYNBROOK, Monthly Baseball Card & Comic Book Show, St. Mary's Knights of Columbus Hall, 78 Hempstead Ave., A:$1, 10am-4pm, 516-289-7398
JAN 15, NEW YORK CITY, Baseball Card & Comic Book Show, Our Lady of Good Counsel, 323 E. 91st St. (between 1st & 2nd Aves.), T:38 A:$1, 10am-4pm, 212-289-6730
JAN 16, CEDARHURST, Cards, Comics & More, T:30 A:$1, 10am-4pm, 516-569-4814
JAN 16, NEW YORK CITY, New York Comic Book Convention, Ramada Hotel, 33rd St. & 7th Ave., A:$3.25, 10am-6pm, 908-788-6845
JAN 16, QUEENS, Flushing Jewish Ctr., 43-00 171st St. & Northern Blvd., T:45 A:$1, 10am-5pm, 516-248-4235
JAN 16, ROCKVILLE CENTRE, Rockville Centre Holiday Inn, 173 Sunrise Hwy., A:Free, 10am-5pm, 516-763-1133
JAN 16, RONKONKOMA, Comic Book, Baseball & All-Sports Memorabilia/Card Show/Sale, Holiday Inn, McArthur Airport, 3845 Veterans Memorial Hwy., 10am-4pm, 516-724-7422
JAN 21, BELLEROSE, Friday Night Comic Book & Sports Card Show, Veterans of Foreign Wars Hall, 242-37 Braddock Ave. (next to Cross-Island Pkwy.), T:25 A:$1, 6-10pm, 516-795-4628
JAN 21, STONY BROOK, King of Commons Baseball Card & Comic Book Show, Holiday Inn Express, 3131 Nesconset Hwy., Rte. 347 (Exit 62N off Long Island Expresswy.), T:20 A:$1, 6-10pm, 516-689-8138
JAN 23, BROOKLYN, Brooklyn's Largest Comic & Card Show, St. Finbar's Ctr., T:75 A:$2, 10am-6pm, 718-438-6576
JAN 23, BROOKLYN, Comic Book & Sports Card Show, Temple Emanuel, 1880 Rockaway Pkwy., T:60 A:Free, 10am-4pm, 516-795-4628
JAN 26, SEAFORD, Wednesday Night Comic Book & Sports Card Show, S. Street Restaurant, 3882 Sunrise Hwy., T:32 A:$1, 6-10pm, 516-795-4628
JAN 27, OCEANSIDE, Card & Comic Show, Sons of Italy—Rocky Marciano Lodge, 3015 Long Beach Rd., A:Free, 6-10pm, 516-289-7398
JAN 29, MIDDLETOWN, Sports Card, Comic Book & Non-Sport Card Show, Howard Johnson's, 551 Rte. 211 E., T:25 A:Free, 10am-8pm, 914-361-5380
JAN 29, NEW YORK CITY, Uptown Comic Book & Card Show, 1370 St. Nicolas Ave., 2nd floor, T:20 A:$1, 10am-6pm, 212-568-4104
JAN 30, QUEENS, Comic Book & Sports Card Show, Rego Park Jewish Ctr., 97-30 Queens Blvd. (between 64th & 65th Sts.), T:32 A:$1, 10am-4pm, 516-795-4628
FEB 5, NEW YORK CITY, Uptown Comic Book & Card Show, 1370 St. Nicolas Ave., 2nd floor, T:20 A:$1, 10am-6pm, 212-568-4104
FEB 6, HICKSVILLE, Jersualem Ave. & Maglie Dr., T:32 A:$1, 10am-4pm, 516-799-6412
FEB 6, ROCKVILLE CENTRE, Rockville Centre Holiday Inn, 173 Sunrise Hwy., A:Free, 10am-5pm, 516-763-1133
FEB 6, RONKONKOMA, Comic Book, Baseball & All Sports Memorabilia/Card Show/Sale, Holiday Inn, McArthur Airport, 3845 Veterans Memorial Hwy., 10am-4pm, 516-724-7422
FEB 6, SARATOGA SPRINGS, St. Clement's Monthly Baseball Card & Comic Book Show, St. Clement's School Gym, 231 Lake Ave., T:30 A:$1, 1-5pm, 518-584-1429
FEB 6, STONY BROOK, King of Commons Baseball Card & Comic Book Show, Holiday Inn Express, 3131 Nesconset Hwy., Rte. 347 (Exit 62N off Long Island Expresswy.), T:20 A:$1, 10am-4pm, 516-689-8138
FEB 11-12, MIDDLETOWN, Sports Card, Comic Book & Non-Sport Card Show, Howard Johnson's, 551

SHOWS & CONVENTIONS

Rte. 211 E., T:25 A:Free, Fri:6-10pm, Sat:10am-8pm, 914-361-5380
FEB 12, BROOKLYN, Carmine's Sports Card & Comic Book Show, St. Athanasius Auditorium, 6102 Bay Pkwy., T:35 A:Free, 10am-4pm, 718-421-4919
FEB 12, NEW YORK CITY, Baseball Card & Comic Book Show, Our Lady of Good Counsel, 323 E. 91st St. (between 1st & 2nd Aves.), T:38 A:$1, 10am-4pm, 212-289-6730
FEB 12, HAUPPAGE, King of Commons Baseball Card & Comic Book Show, Marriott Wind Watch Hotel, 1717 Motor Pkwy., T:40 A:$1, 516-689-8138

NORTH CAROLINA

JAN 2, DURHAM, Cardboard Hero's Comics & Sportscard Show, Holiday Inn West, 3460 Hillsborough Rd., T:33 A:$1.50, 9am-4pm, 804-231-1969
JAN 8, CHARLOTTE, Carolina Con, The Government House Hotel, 201 S. McDowell St. (Exit 2A off I-277), T:35 A:$1, 10am-5pm, 704-525-9664
JAN 15, BURLINGTON, Cardboard Hero's Comics & Sportscard Show, Ramada Inn, 2703 Ramada Rd. (Exit 143 off I-84), T:37 A:$1.50, 9am-4pm, 804-231-1969
JAN 16, FAYETTEVILLE, Cardboard Hero's Comics & Sportscard Show, Howard Johnson Plaza Hotel, Cedar Creek Rd. (Exit 49 off I-95), T:37 A:$1.50, 9am-4pm, 804-231-1969
JAN 22, GREENSBORO, Cardboard Hero's Comics & Sportscard Show, Howard Johnson, 110 Seneca Rd. (Exit 125 off I-85), T:30 A:$1.50, 9am-4pm, 804-231-1969
JAN 23, GREENVILLE, Cardboard Hero's Comics & Sportscard Show, Hilton Inn, 207 S.W. Greenville Blvd., T:32 A:9am-4pm, 804-231-1969
JAN 30, RALEIGH, Cardboard Hero's Comics & Sportscard Show, N. Raleigh Hilton, 3415 Wake Forest Rd. (Exit 10 off I-440), 9am-4pm, 804-231-1969
FEB 5, DURHAM, Cardboard Hero's Comics & Sportscard Show, Holiday Inn—West, 3460 Hillsborough Rd., T:36 A:$1.50, 9am-4pm, 804-231-1969

OHIO

JAN 7, N. CANTON, Sportscard & Comic Book Show, Holiday Inn—Belden Village, 4520 Everhard St. NW, T:35 A:Free, 6-10pm, 216-533-8410
JAN 9, BOARDMAN, Sportscard & Comic Book Show, Holiday Inn, 7410 S. Ave., T:30 A:$1, 10am-5pm, 216-533-8410
JAN 9, COLUMBUS, Sportscard, NASCAR & Comic Show, 3660 S. High St., A:$.50, 10am-5pm, 614-236-2786
JAN 9, DAYTON, Starving Comic Book Dealer's Show II, Ramada Inn (Little York Rd. Exit off I-75), T:20 A:$2, 10am-4pm, 513-279-9724
JAN 22, MILFORD, DEGA Sportscard & Comic Book Show, Live Oaks Vocational School, 5956 Buckwheat Rd., T:50 A:$1, 11am-4pm, 513-662-0833
FEB 12-13, AKRON, Akron-Canton Comic Con, Tadmor Hall, 3000 Krebs Dr. (Exit 120 off I-77), T:68 A:$6, Sat:11am-6pm, Sun:10am-4pm, 216-499-6056
FEB 13, COLUMBUS, Sportscard, NASCAR & Comic Show, 3660 S. High St., A:$.50, 10am-5pm, 614-236-2786

OREGON

JAN 14-16, PORTLAND, Mall 205 Card & Comic Show, Mall 205, 9900 SE Washington, T:74 A:Free, Fri:10am-9pm, Sat:10am-7pm, Sun:11am-6pm, 503-256-4866

PENNSYLVANIA

JAN 8, LANGHORNE, Sports Card & Comic Show, Sheraton Hotel—Bucks County, 400 Oxford Valley Rd. (across from mall & Sesame Pl.), A:$1, 9am-3pm, 215-968-8577
JAN 8, PHILADELPHIA, Best Western Hotel, 11580 Roosevelt Rd., A:$1, 10am-4pm, 215-968-8577
JAN 8-9, PITTSBURGH, Pittsburgh Comic Book Convention, Sheraton Hotel, Station Square, A:$6, Sat:10am-6pm, Sun:11am-5pm, 908-788-6845
JAN 9, DELAWARE WATER GAP, All-New Delaware Water Gap Sports Card & Comic Show, Ramada Inn, Rte. 611 S., A:Free, 10am-4pm, 908-813-1117
JAN 15, FEASTERVILLE, Comic & Card Show, Buck Hotel, Bustleton Ave. & Bridgeton Pike, A:$1, 10am-4pm, 215-968-8577
JAN 29-30, PHILDAELPHIA, Philadelphia Supershow/Super Bowl Party, Philadelphia Nat'l Guard Armory, Roosevelt Blvd. & Southampton Rd., T:166 A:Free, Sat:12am-6pm, Sun:9am-4pm, 215-355-3926
FEB 6, PHILADELPHIA, Serendipity, Holiday Inn (at King of Prussia Mall), A:$3, 11am-4:30pm, 410-398-6685
FEB 6, PHILADELPHIA, Best Western Hotel, 11580 Roosevelt Rd., A:$1, 10am-4pm, 215-968-8577
FEB 12, LANGHORNE, Sports Card & Comic Show, Sheraton Hotel—Bucks County, 400 Oxford Valley Rd. (across from mall & Sesame Pl.), A:$1, 9am-3pm, 215-968-8577

RHODE ISLAND

FEB 6, WARWICK, Warwick Collectibles Show, 20 Jefferson Blvd. (Exit 15 off I-95), T:58 A:$1, 401-944-8334

SOUTH DAKOTA

JAN 29-30, SIOUX FALLS, The Original Classic Baseball Card & Comic Book Shows, Holiday Inn—Downtown, 8th & Phillips Aves., T:50 A:$1, Sat:9am-5pm, Sun:10am-4pm, 605-338-9519

TENNESSEE

JAN 8, FRANKLIN, All-Star Promotions, Holiday Inn—Franklin (Exit 65 off Hwy. 96), T:25 A:$1, 9am-5pm, 615-780-3755
JAN 8-9, NASHVILLE, Sportscard & Collectibles Convention, Cool Springs Galleria, T:45 A:Free, mall hours, 615-473-6603
JAN 15-16, CLARKSVILLE, Monthly Collectibles Show, Two Rivers Mall, Riverside Dr. & Ft. Campbell Blvd., T:30 A:Free, Sat:10am-6pm, Sun:11am-6pm, 615-473-6603
JAN 15-16, KNOXVILLE, Collectibles Show, W. Town Mall, T:15 A:Free, mall hours, 615-463-6603
JAN 21-23, OAK RIDGE, Collectibles Show, Oak Ridge Mall, Main St., T:50 A:Free, mall hours, 615-463-6603
JAN 22-23, MURFREESBORO, Collectibles Show, Stones River Mall, T:40 A:Free, mall hours, 615-473-6603

TEXAS

JAN 2, ARLINGTON, Sports Card & Comic Show, Comfort Inn, T:34 A:$2, 10am-5pm, 817-595-1039
JAN 2, HOUSTON, Comic & Card Convention, Marriott Hotel—Westside, 13210 Katy Freeway (Elidridge Exit), T:45 A:$2, 10am-5pm, 409-295-4353
JAN 8-9, FT. WORTH, Sports Card & Comic Show, Holiday Inn, 2540 Meacham Blvd., T:28 A:$2, 214-613-4955
JAN 9, HOUSTON, Houston Comic Show, Ramada—Northwest, 12801 Northwest Freeway (Pinemont Exit at Hwy. 290), T:95 A:$5, 10am-6pm, 713-661-0034
JAN 9, HOUSTON, Comic & Card Convention, Holiday Inn—Southwest, 11160 SW Freeway (& Beltway 8), T:35 A:$2, 10am-5pm, 409-295-4353
JAN 9, SAN ANTONIO, Comic & Card Convention, Wyndham Hotel, I-10 & Wurzbach, T:40 A:$1, 10am-5pm, 409-295-4353
JAN 15, ARLINGTON, Sports Card & Comic Show, Comfort Inn, T:34 A:$2, 10am-5pm, 817-595-1039
JAN 29, DALLAS, Comic & Card Show, Marriott Hotel, LBJ & Coit Rd., T:40 A:$1, 214-840-3670
JAN 29, HOUSTON, Comic Carnival '94, Ramada Hotel, 7787 Katy Freeway (Silber/Antoine exit off I-10), T:50 A:$3, 10:30am-5pm, 713-659-1210
JAN 29, HOUSTON, Comic & Card Convention, Holiday Inn, 7611 Katy Freeway, T:50 A:$2, 10am-5pm, 409-295-4353

VERMONT

JAN 16, BURLINGTON, Comic Book & Sports Card Show, Sheraton Hotel, 870 Williston Rd., T:65 A:$1, 9:30am-3:30pm, 802-865-8981

VIRGINIA

JAN 8, FREDERICKSBURG, Cardboard Hero's Comics & Sportscard Show, Best Western (Johnny Appleseed Inn), 543 Warrenton Rd. (Exit 133 off I-95), T:29 A:$1.50, 9am-4pm, 804-231-1969
JAN 9, ALEXANDRIA, Cardboard Hero's Comics & Sportscard Show, Quality Inn, 6461 Edsall Rd. (Exit 2A off I-395), T:32 A:$1.50, 9am-4pm, 804-231-1969
JAN 15, TYSONS CORNER, Comic Book & Trading Card Show, Ramada Hotel, 7801 Leesburg Pike, T:65 A:$2, 10am-4pm, 703-503-5384
JAN 23, SPRINGFIELD, Sports Card & Comic Show, Hilton Hotel, 6550 Loisdale Rd. (Exit 169 off I-95), T:40 A:Free, 10am-4pm, 804-320-0136
JAN 29, Cardboard Hero's Comics & Sportscard Show, Comfort Inn—Midtown, 3200 W. Broad St., T:32 A:$1.50, 9am-4pm, 804-231-1969
FEB 6, FREDERICKSBURG, Cardboard Hero's Comics & Sportscard Show, Best Western (Johnny Appleseed Inn), 543 Warrenton Rd. (Exit 133 off I-95), T:29 A:$1.50, 804-231-1969
FEB 6, TYSONS CORNER, Comic Book & Trading Card Show, Ramada Hotel, 7801 Leesburg Pike, T:70 A:$2, 703-503-5834
FEB 13, ALEXANDRIA, Cardboard Hero's Comics & Sportscard Show, Quality Inn, 6461 Edsall Rd. (Exit 2-A off I-395), T:32 A:$1.50, 804-231-1969

WASHINGTON

JAN 7-9, EVERETT, Sports Card & Comic Supershow, Everett Mall (Exit 189 off I-5), T:65 A:Free, Fri-Sat:9:30am-9pm, Sun:11am-6pm, 206-820-0218
JAN 15-16, KIRKLAND, Sports Card & Comic Supershow, Totem Lake Mall (Exit 20B E. off I-405), T:65 A:Free, Sat:10am-6pm, Sun:11am-5pm, 206-820-0218
JAN 22-23, BELLINGHAM, Bells Fair Mall (Bells Fair exit off I-5), T:40 A:Free, Sat:9:30am-9pm, Sun:11am-6pm, 206-820-0218

WEST VIRGINIA

JAN 9, CHARLESTON, W. Virginia Comic Con, Holiday Inn, Washington at Broad St., T:38 A:$2, 10am-4pm, 216-499-6056 ☆

ATTENTION SHOW PROMOTERS!

Shows & Conventions listings will be considered paid advertisements beginning in *Wizard* #32. Please contact Kenny Shamus at (914) 426-1900 for more information.

WIZARD'S SHOWS & CONVENTIONS LISTING

State and City

Date | Name

Location

No. of Tables | Admission Fee | Hours

Phone | Fax/Other

Contact Person

Contact Address

Mail a photocopy of this form to Shows & Conventions, c/o Wizard Press, 100 Red Schoolhouse Rd., Bldg. B-1, Chestnut Ridge, NY 10977, or fax it to 914-426-6071. All show information **must** be received before **noon eastern time** on **the 10th day** of whichever month is two months before your show. **No exceptions!** Beginning with *Wizard* #32, which lists March 1994 shows, all show listings will be considered paid advertisements. Contact Kenny Shamus at 914-426-1900 for more information.

WIZARD™

EXCLUSIVE

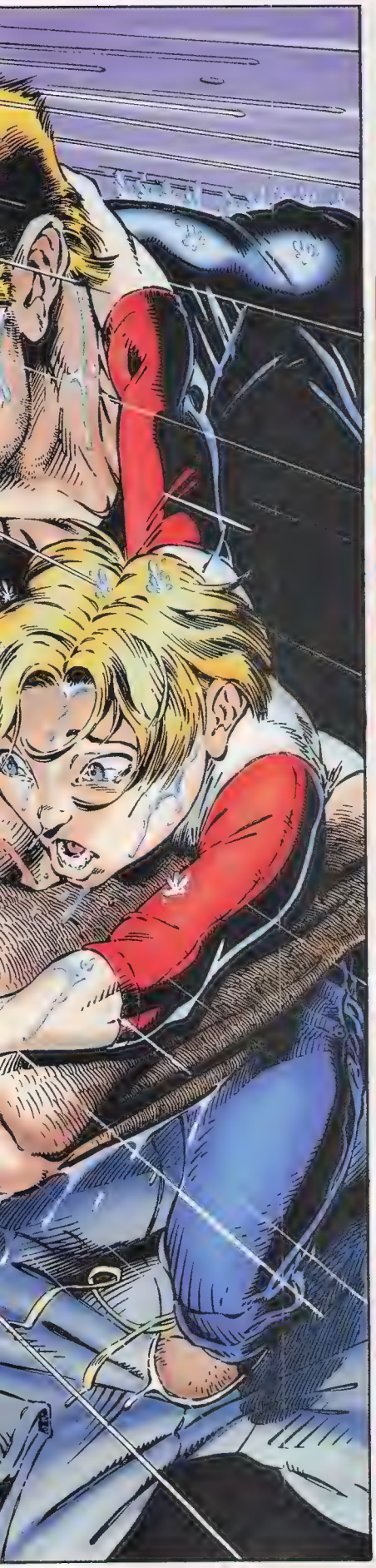
Their parents made them what they are; now they must deal with it. Years ago, the U.S. intelligence organization called International Operations created Gen[12] by subjecting a group of men and women to genetic experiments. Today, during an effort to do the same to the young progeny of Gen[12], the organization unwittingly forces four teenagers' latent inherited powers to manifest themselves! Read the following four preview pages from the first issue to get a look at the origin of one of these characters, Fairchild, and her greatest enemy—her brother, Threshold! Then join her and her unique fellow teens—Burnout, Grunge, and Freefall—as they try to adapt to the wildest situation of their young lives, and form an exciting new superteam in the process...

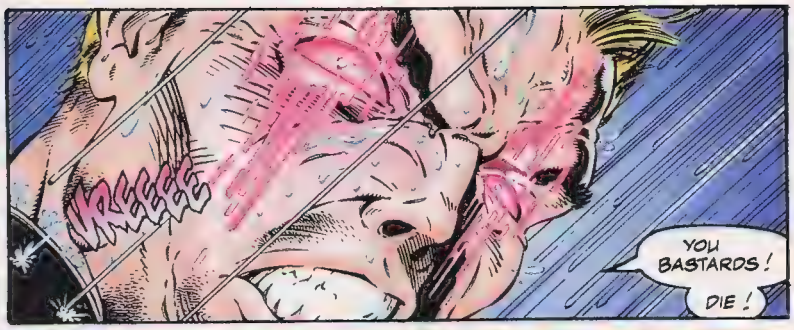
GEN 13

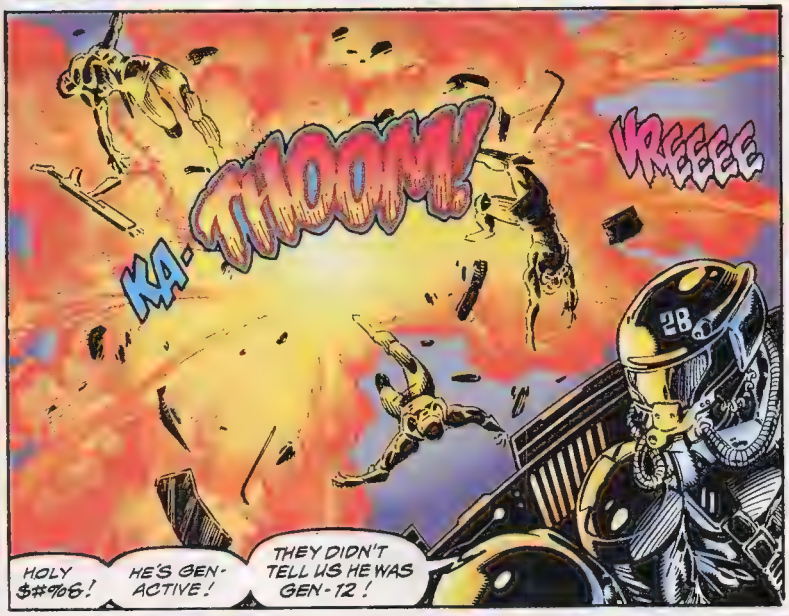
GEN[13] ™ & © Aegis Entertainment Inc

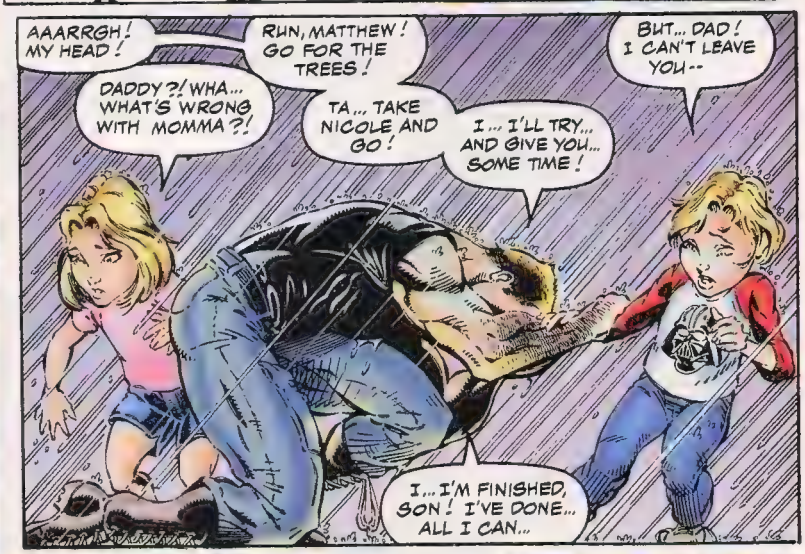
1979.
IT BEGINS ON A DARK AND STORMY NIGHT...
STEPHEN!
I... I CAN'T... GO ON... ANY FURTHER!
WE'RE ALMOST THERE, RACHEL!
THE TREELINE'S JUST AHEAD!
SPLUSH! SPLASH! SPLUSH! SPLASH! SPLUSH!
WE'LL LOSE 'EM IN THERE!
COME ON! YOU CAN DO IT!
MA...MOMMA?!
IT'S ALL RIGHT, HONEY. DON'T CRY.
I'M HERE, MATTHEW, JUST BE BRA--
STEPHEN! THEY'VE FOUND US!
STOP WHERE YOU ARE, CALLAHAN!
THIS IS YOUR LAST WARNING!
THEY'RE MAKIN' FOR THE TREES, SARGE!
WE'RE GONNA LOSE 'EM IF THEY--
I'VE STILL GOT HER.
WE'VE GOT NO CHOICE NOW!
ADAMS, TAKE 'EM OUT!
BRIGGS, HOLD THE SHIP STEADY.

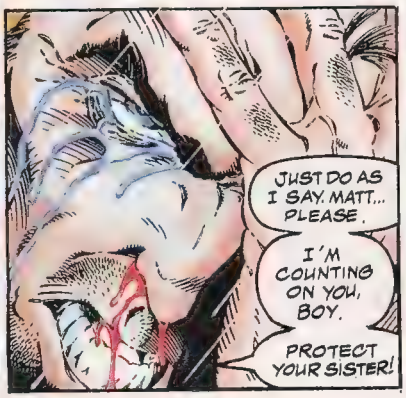
THE FEMALE'S NEUTRALIZED!
BOOM! BOOM! BOOM!
NOOOO!
RACHEL!
VRMMMM
VRMMMM
VRMMMM



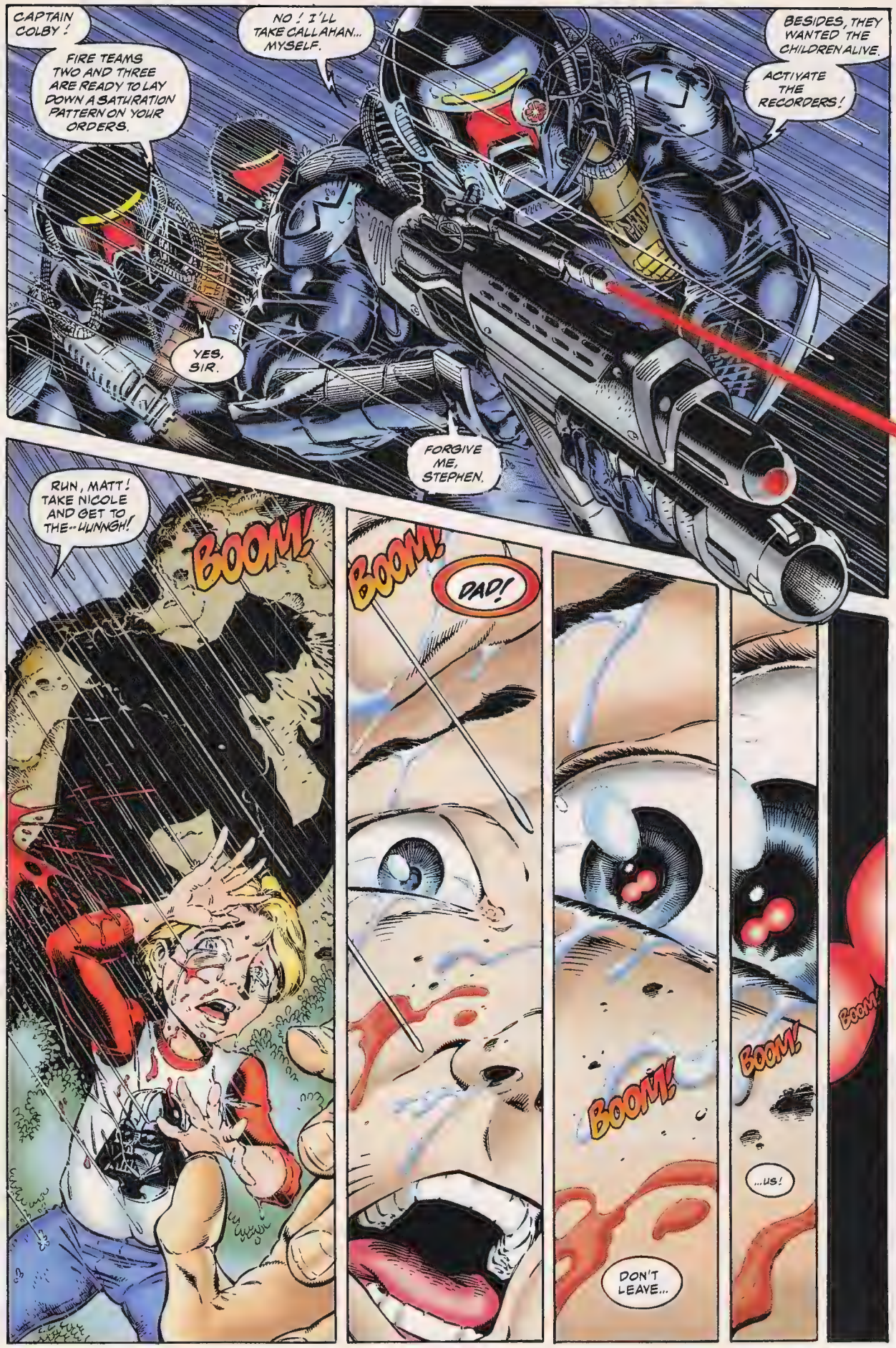

VREEEE
YOU BASTARDS!
DIE!


KA-THOOM!
VREEEE
28
HOLY $#%&!
HE'S GEN-ACTIVE!
THEY DIDN'T TELL US HE WAS GEN-12!


AAARRGH! MY HEAD!
RUN, MATTHEW! GO FOR THE TREES!
BUT... DAD! I CAN'T LEAVE YOU--
DADDY?! WHA... WHAT'S WRONG WITH MOMMA?!
TA... TAKE NICOLE AND GO!
I... I'LL TRY... AND GIVE YOU... SOME TIME!
I... I'M FINISHED, SON! I'VE DONE... ALL I CAN...


JUST DO AS I SAY. MATT... PLEASE.
I'M COUNTING ON YOU, BOY.
PROTECT YOUR SISTER!

Y... YES, SIR!

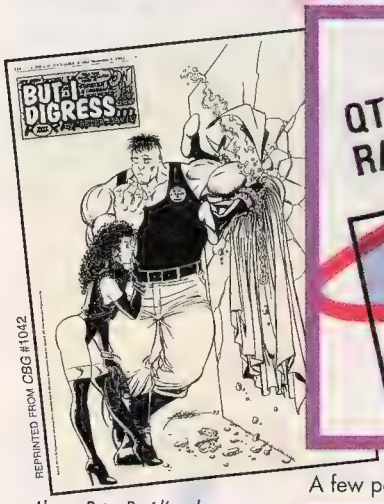


For more action and adventure, check out *Gen*[13] #1, on sale in February from Image Comics!

E.G.O.*

by Todd McFarlane

In response to Peter David and George Pérez's comments in *Comics Buyer's Guide* #1042, my response is such:



Above: Peter David's column "But I Digress..." shows a George Pérez drawing of the Hulk punching Spawn through a cement wall as J.J. Sachs from Sachs and Violens *looks on.*

QTY RANK	CHG	RETAIL RANK	ORDER INDEX	TITLE
1	1	3	220.7	SPAWN #17
2	-	1	207.5	GAMBIT #1
3	-	12	202.5	X-MEN #27
[illegible]	2	14	193.8	UNCANNY X-
			190.4	CYBERFORCE
				DC A.T.S

A few pages, and many books later...

QTY RANK	CHANGE	RANK	INDEX	
166	-32	181	20.0	LEGION OF SUPER-HEROES #51
167	-12	231	19.9	METAL MEN #3
168	5	233	19.5	QUASAR #53
169	*	170	19.4	DEATHS HEAD II #13
170	*	122	19.4	DRACULA VS. ZORRO #1
171	7	193	18.7	L.E.G.I.O.N. 93 #61
172	*	157	18.7	BLOODRUSH #1
173	*	130	18.7	TEENAGE MUTANT NINJA TU
174	-53	194	18.6	OUTSIDERS #2
175	*	127	18.2	PINHEAD-MARSHAL LAW: LA
176	3	149	18.0	CLASSIC STAR WARS #14
177	-83	223	17.9	S.T.A.R. CORPS #2
178	*	249	17.8	KING ARTHUR & THE KNIGH
179	-51	163	17.8	SACHS & VIOLENS #2
[illegible]	[illegible]	185	17.6	SHADE THE CHANGING MA
				NOMAD #20

COMIC BOOK RANKINGS REPRINTED FROM *DIAMOND DIALOGUE*, OCTOBER 1993.

Now we're *even*!

P.S. To all the retailers that I offended in Wizard #27's E.G.O. column, I went back and reread it, and found I did not make my point clear as to what retailers I was calling "pigs." Use this as your barometer of what a "pig" is to Todd McFarlane: Go up to your local dealer of comics, and ask them if they've got any Jack Kirby comics. If they say, "Who?" then they are pigs. The equation is simple: Todd's "pigs"="Jack who?".

Any industry professional who wishes to respond to the opinions stated here, should write to:
E.G.O., P.O. Box 5001, Monsey, NY 10952-8001.

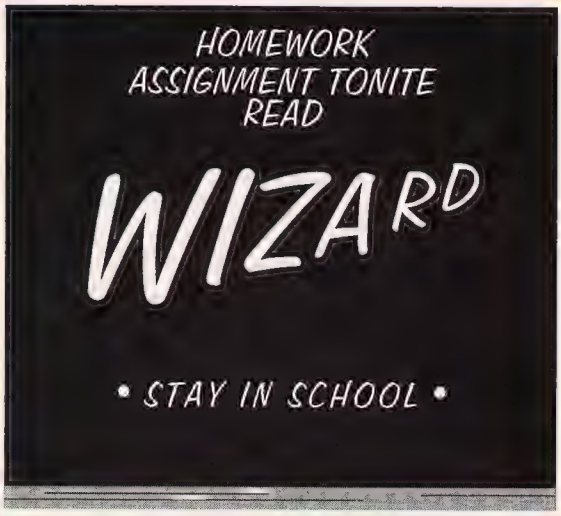
*EVERYONE'S GOT OPINIONS

The opinions expressed in this column are not those of *Wizard: The Guide to Comics*, its editorial staff, or Image Comics.

W I Z A R D T O P T E N

top ten wizard's new year's resolutions

10. Stop playing pranks on the Valiant offices by calling up, identifying ourselves as Jim Shooter, and asking to speak to that punk Layton.
9. Quit sabotaging the Image delivery trucks so they can ship books on time.
8. Stop putting subliminal satanic messages in Palmer's Picks.
7. Flush when we're done.
6. Stop selling all the gold logo books that companies send us to give away as contest prizes.
5. Be less kind, less gentle.
4. Stop referring to women as "chick-a-roonies."
3. Take it easier on Valiant in our annual softball game.
2. Never, ever run multiple covers on Wizard again (not counting next issue).
1. To ship out all the Gen[13] #1/2s, not just keep the money and go to Vegas like we did with the Maxx #1/2 offer.



W I Z A R D M A G A Z I N E

The voice of the comic book industry: fans, collectors, artists, writers, publishers, distributors and store owners turn to Wizard for the inside track!

SPECIAL THANKS

Antonia Coffman
Steve & Cindy Vance
Bongo Comics

William Christensen
Mark Seifert
Comic Cavalcade

John Dennet
Dark Horse Comics

Kevin Dooley
Patty Jeres
DC Comics

Karen Berger
DC/Vertigo

Brady Darvin
Clark Smith
Defiant

Matt Hawkins
Extreme Studios

Jerry Ordway
He knows where he is

Robin Lane
Homage Studios

Tom Mason
Mark Paniccia
Chris Ulm
Malibu

Lou Bank
Pat Garrahy
Gary Guzzo
Marvel Comics

Jane Sears
Sears Studios

Terry Fitzgerald
Todd McFarlane Productions

Jon Hartz
Valiant

And a very special thanks to everyone we missed, and to all the readers out there who helped make *Wizard* the #1 Guide to Comics!

WIZARD: The Guide To Comics volume one, Thirty (30), Febuary 1994.

Please direct all inquires concerning editorial information to Wizard Editorial Dept., 100 Red Schoolhouse Road, Building B-1, Chestnut Ridge, NY 10977 (or Fax: (914) 426-6071). Please direct all inquiries concerning subscription information to Wizard Subscription Dept., 100 Red Schoolhouse Road Bldg. B1, Chestnut Ridge, NY 10977. One year subscription rate is $29.95, Canada and Mexico $48.90, and all other countries $69.95. All payments in U.S. funds only.

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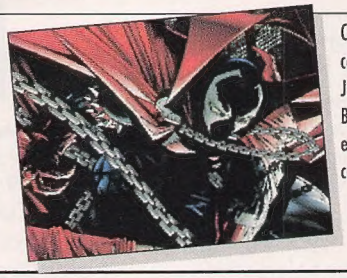
THE MONTHLY WIZARDFLASH

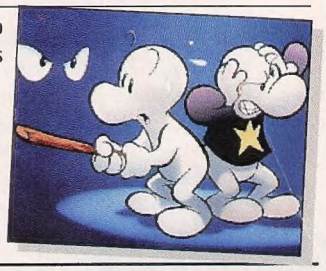
WIZARD

Wizard's most incredible cover ever! An original triple-gatefold Legend jam piece by Byrne, Adams, Mignola, Darrow, Gibbons and Chadwick!

Todd McFarlane's Spawn is featured on this month's Image/Wizard chromium trading card, rendered by ex-Spawn artist Greg Capullo!



Creator Portfolio card #4 features Jeff Smith's Bone, highlighted with spot-UV coating!

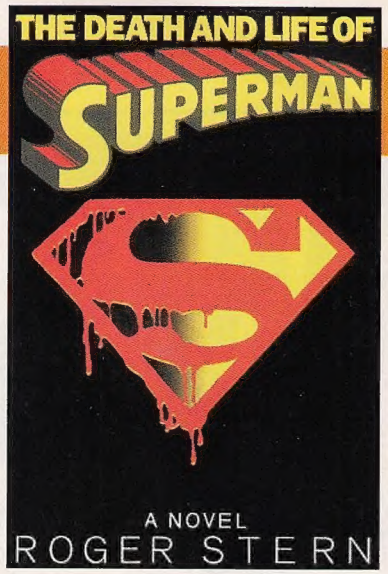


WIN a 1969 Camaro with hand-painted Melting Pot™ art by Simon Bisley and Kevin Eastman in WIZARD #31!

MELTING POT ™ & © 1993 KITCHEN SINK. BONE ™ & © 1993 JEFF SMITH. SPAWN ™ & © 1993 TODD MCFARLANE. LEGEND LOGO ™ & © JOHN BYRNE, INC. AND FRANK MILLER, INC.

WIZARD *Profile*

Here's looking at...ROGER STERN



SUPERMAN © & TM 1993 DC COMICS

One of the industry's finest writers, Roger Stern has recently become a part of history: he helped kill, and later resurrect, Superman, and he wrote the 1993 novel *The Death and Life of Superman*. However, most people don't realize that Stern is a veteran of 18 years in the comics field, and has written practically every Marvel and DC character at one time or another.

The 43-year-old Stern, who now resides in upstate New York, was born in Noblesville, Ind., and grew up reading comics. He says his grandfather used to sit him on his knee, and they would read the "Sunday funnies" together. Stern's career in comics has been influenced by comic book writers Bill Finger, Gardner Fox, John Broome, and Stan Lee.

PHOTO: AL ORTEGA

Stern's comics career began when he moved to New York State and joined Marvel Comics in 1975 as an assistant editor, eventually becoming a full-fledged editor in 1977. After two years of editing titles like *Uncanny X-Men* and *Avengers*, among others, he left to become a freelance writer. "Being a freelancer is more fun than being an editor," he says. "It's much more fun to sit home and screw up your deadlines than be sitting [in an office] having to tell people they're screwing up their deadlines."

His first writing assignments were *Peter Parker, the Spectacular Spider-Man* and *Captain America*. While at Marvel, he had celebrated stints on *Amazing Spider-Man*, *Doctor Strange*, *Avengers*, and many others.

Stern was fired by Marvel in 1988 after a five-year stint writing *Avengers*. Stern says he was not comfortable with the title's editorial direction and did not want to do a disservice to the characters; he was dismissed from the book by then-editor Mark Gruenwald.

He went to DC Comics and took on the writing chores for *Starman*, *Power of the Atom*, and, eventually, *Superman* and *Action Comics*, the latter of which he still writes today. He's also taken on the *Supergirl* mini-series, and he has helped shape the title character into a strong and popular female lead.

Having written mainly under work-for-hire conditions, does Stern ever consider foraying into creator ownership in the future? "Sure thing," he says. "I've got about half a dozen characters that I've come up with. I'm just looking for a publisher," Stern laughs. "I wish I could [reveal] all sorts of things, but I just have a lot of rough ideas for things I'd like to do someday."

First comic book read...
It was probably an issue of *Walt Disney's Comics and Stories*, circa 1955-56.

Favorite comic of all-time...
It was *Detective Comics #255*, which has a story called "Death in Dinosaur Hall." It involves a lot of actual detective work, and has a quintessential scene where Robin figures out the red herring and Batman figures out the real clues and solves the crime.

What comics do you currently read?
John Byrne's Next Men, Bone, Groo, The Mighty Magnor, Daredevil: Man Without Fear, and the Milestone books, among others.

The one person you would like to meet...
Dick Sprang, because his [drawing of] Batman is the foundation Batman that I grew up with, and is the image that comes to mind whenever anyone mentions Batman.

Fantasy in life...
I'd like to see comics in the U.S. as popular as they are in Japan and Europe.

What superpower would you want?
Flying, just for the freedom of movement.

Favorite munchie at 2 a.m....
Popcorn, because it's good and salty. You need something good and salty at 2 a.m.

Favorite pastime or hobby...
I like to get out and work in the yard, take a walk, or go to a movie. I lead a dull, boring, middle-class existence.

Favorite television show...
It would be a toss-up between *The Simpsons* and *Animaniacs*, because there's so much stuff packed into every episode.

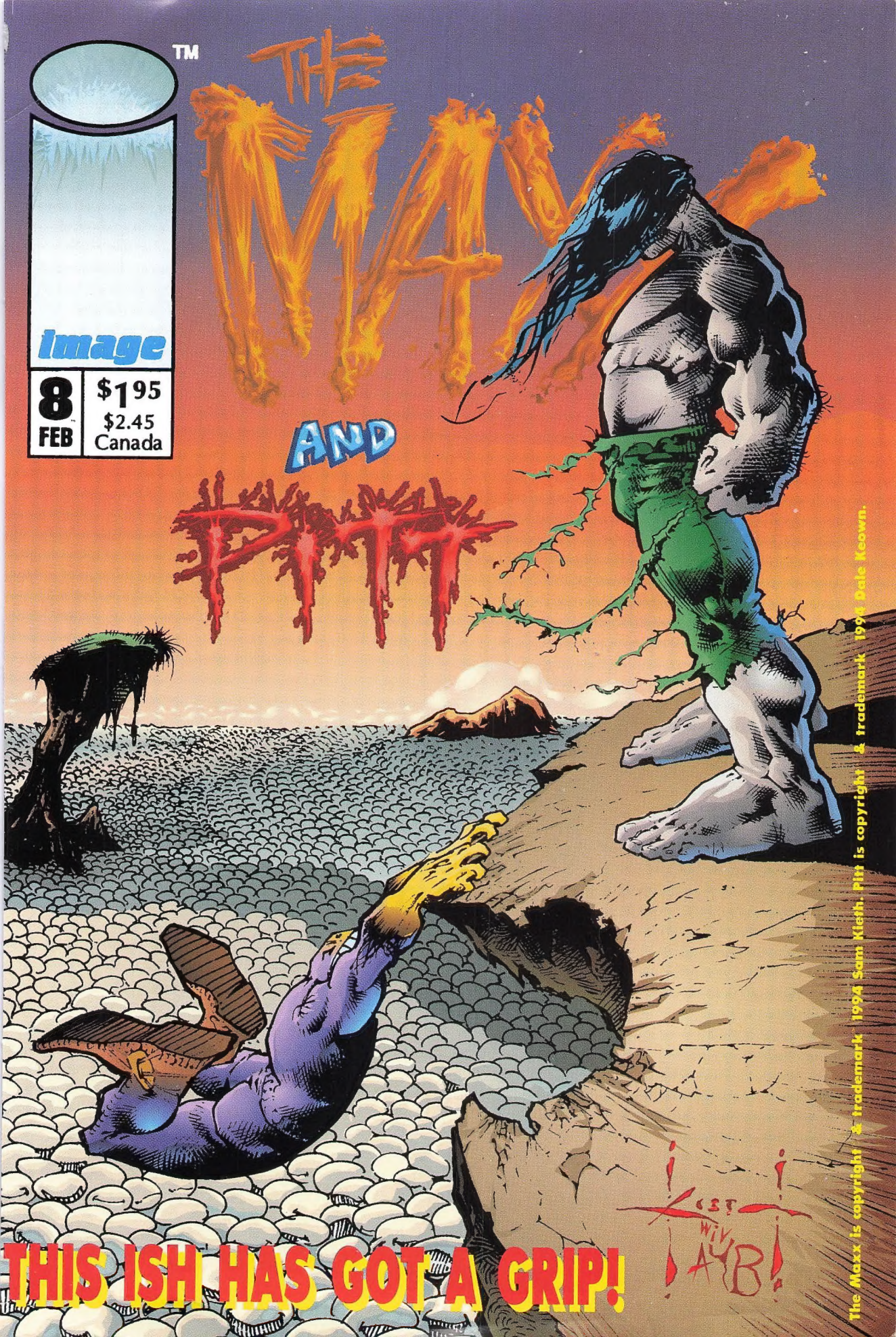
The last good movie you saw...
The Fugitive. You can't go wrong in any summer that has *The Fugitive* and *In the Line of Fire*.

Who would play you in a movie about yourself?
A young John Astin.

Do you have a nickname?
One I haven't used in years is "Sterno," because I was one of three Rogers working in the business. Since then, I've run all the other Rogers out of the business, and I've elected to use my first name. That'll teach 'em to use my name, by God!

Who would you most like to work with?
Art Adams. He'd be a real kick to work with on a story.

Why do you read *Wizard*?
I pick it up for the articles and the interviews. ☆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